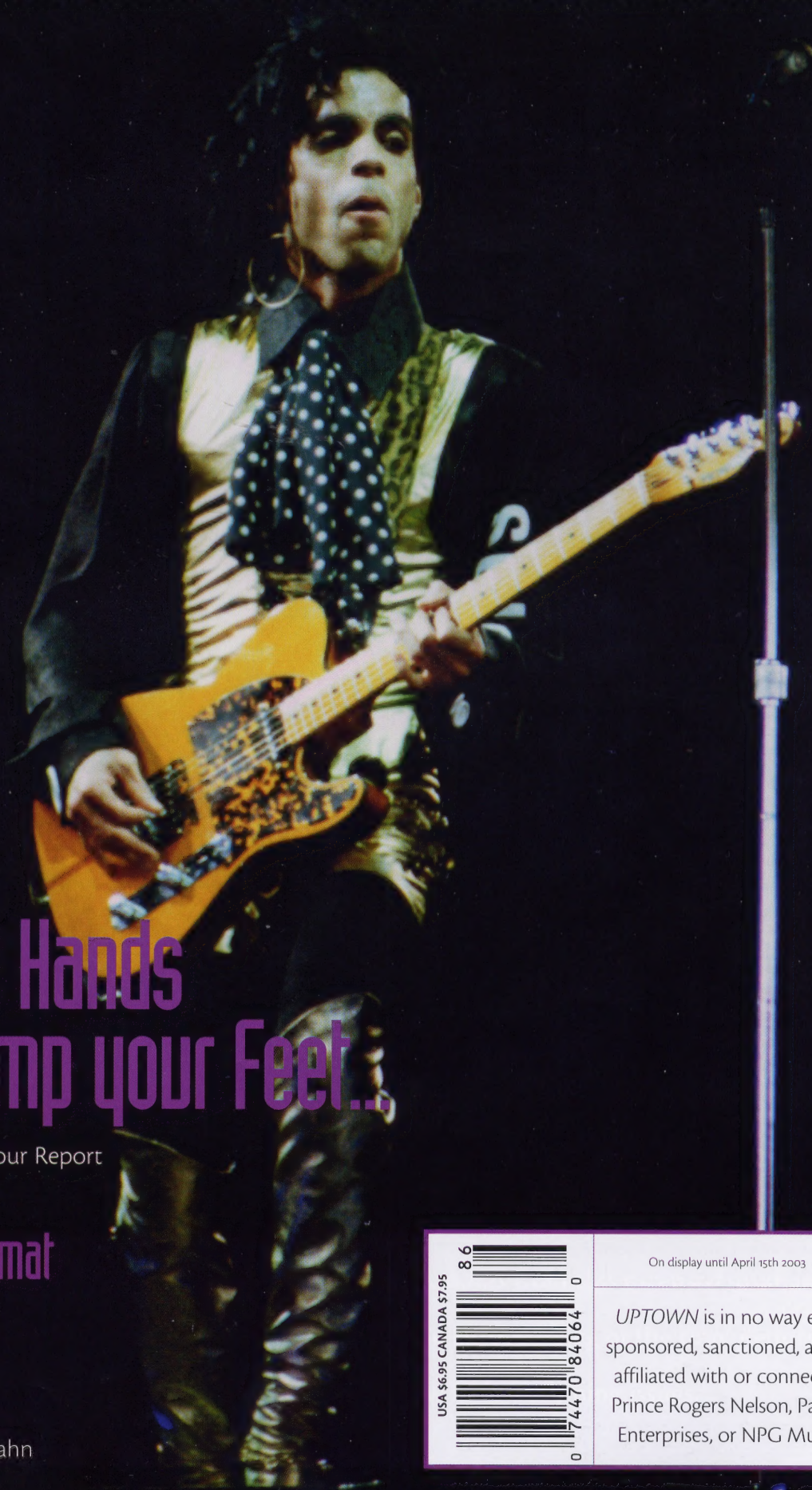


# UPTOWN

THE INDEPENDENT, UNOFFICIAL AND UNCENSORED MAGAZINE EXPLORING THE MUSICAL WORLD OF PRINCE > [www.uptown.se](http://www.uptown.se)



## Clap your Hands and Stomp your Feet...

The European *Lovesexy* Tour Report

### I Don't Fit the Format

Prince on 8-track

### I'm Possessed

An Interview with Alex Hahn

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# #55 > In A Word Or 2

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Hi!

Welcome to 2003. Believe it or not, we're into UPTOWN'S 13th year – hope it's not a bad omen, though. We're once again publishing two simultaneous issues, one dwelling on past activities and the other focusing on the most recent events. We do not intend to publish any more two-issues-at-once during 2003.

In many ways, 2002 gave ample proof of why it is so intriguing to be a Prince follower. He toured extensively throughout the US, Canada, Europe, and Japan, giving the fans a chance to experience his musicianship at close hand and letting NPGMC members attend informal soundchecks. Each show was different, at least in Europe and Japan, and Prince introduced new songs and rarely heard gems, making it highly exciting for many fans to follow the tour from city to city, never knowing what to expect from the night's show. Also, the NPG Music Club has lived up to the high expectations, with Prince delivering *One Nite Alone...*, the *One Nite Alone... Live!* three-CD set, and *Xpectation* after the club aborted its format of monthly releases after the January 2002 release. Clearly, Prince is turning nay-sayers into believers.

The "then" issue (UPTOWN #55 – last issue of volume 11) contains **CLAP YOUR HANDS AND STOMP YOUR FEET** [PAGE 97], a comprehensive report on the European leg of the 1988 *Lovesexy* tour, with a set list matrix and details on all shows existing on audio tape. **I'M POSSESSED** [PAGE 118] is an interview with former UPTOWN staff member Alex Hahn, who has written an in-depth biography of Prince, *Possessed*, which will be published in April. **I DON'T FIT THE FORMAT** [PAGE 116] deals with Prince 8-Tracks, an almost forgotten music format in these digital days.

The "current" issue (UPTOWN #56 – first issue of volume 12) contains part three of the *One Nite Alone... tour* report, **YOU'RE READY 4 ONE NITE ALONE WITH PRINCE**, examining the European and Japanese legs. The report includes a set list matrix and detailed information on most aspects of the overseas (from an American perspective) legs of the tour. Prince concluded his 2002 live work with a Las Vegas concert and a performance on Jay Leno's TV show. This is covered in **LA QUAKING AND VEGAS SHAKING**. Meanwhile, **WELCOME 2 THE POWER OF SURRENDER** is a review of the *One Nite Alone... Live!* set.

The next issue will include a discussion of *Xpectation*, updated *TURN IT UP 2.0* information, and a thoroughly revised UK discography, amongst other things. See you then!

The UPTOWN staff

UPTOWN




All photos by René Nieuwlaar from Rotterdam, with the exception of page 99 (Copenhagen, UPTOWN collection), page 101 (London, Press Sell Photography), and page 102 (Stockholm, PN collection).

# Clap Your Hands And Stomp Your Feet...

UPTOWN has covered every tour Prince has done with the exception of the *Lovesexy* tour. It has taken us quite some time to examine all the concert recordings from this extensive tour, but we are finally able to present a comprehensive report on the European leg of the tour. Reports on the American and Japanese legs will follow in forthcoming issues.





PRINCE'S DECISION TO LAUNCH THE *LOVESEXY* TOUR IN EUROPE was made only a month in advance of the first date. The original plan was to kick off the tour in the US in the summer, before taking it to Europe in the autumn. His abrupt last-minute change of plans took everyone in his organisation by surprise, creating tremendous difficulties finding suitable venues in Europe and the right concert promoters at short notice. The problems made the planning of the tour very difficult. Because of a shortage of available indoor venues, his managers were forced to book some outdoor shows, something that Prince reluctantly accepted.

In spite of the problems, the demand for tickets all over Europe was overwhelming and many shows sold out within hours of announcement. The 32-date tour of Europe was a fantastic critical and commercial success, selling almost 500,000 tickets. The high-profile media attention and adulation from fans clearly proved that Prince had established himself as a huge star in Europe; he had stardom of nearly the same height of his stardom in the US after *Purple Rain*.

### THE BAND

The *Lovesexy* tour band was the same as on the *Sign O' The Times* tour with the exception of the departure of Greg Brooks and Wally Safford: Miko Weaver (guitar), Levi Seacer Jr. (bass), Matt Fink and Boni Boyer (keyboards), Sheila E. (drums), Eric Leeds and Matt Blistan (horns), Cat (dancer).

### THE SHOW

The *Lovesexy* show was Prince's most ambitious and spectacular of his entire career. At a cost of about \$2 million, set and lighting designer Roy Bennett had created a multi-level circular stage, described as a "fantasy island" (half playground, half dreamscape), containing diaphanous curtains, and props such as a miniature basketball court, a swing set, and a hydraulic brass bed. The speakers and equipment were raised high above the stage, enabling everyone a good view. Using wireless instruments and wrap-around headset mikes, the band members raced all over the stage, playing, singing, dancing to the audience on all sides of the stage.

In many ways, the innovative three-dimensional show had an intimacy normally only attained in small clubs. The combination of the perpetual mobility onstage, lighting, set changes, costume changes, and the incredibly fast-paced music made the *Lovesexy* show completely overwhelming and as much a visual experience as an aural one.

The *Lovesexy* show was divided into two parts. Showcasing some of Prince's most sex-oriented and explicit material, the first half of the show was about temptation, lust, and sin. Portraying the Camille character, Prince flirted saucily with Sheila, Cat, and Boni, performing songs that celebrated hedonism and sexual ecstasy. Most songs were drastically shortened and incorporated into longer medleys. Focusing on the more spiritual *Lovesexy* material, the second half was loosely about redemption and salvation. In contrast to the quick-change pace of the first half, most songs in the second half of the show were played to length.

The spiritual message came through clearly in the second part of the show, as Prince would ask the audience if they believed in God, reminding them that God is within everyone. Delivered with an earnestness and conviction, his declarations contrasted with the more light-hearted treatment of spiritual concerns in his earlier work and it was a brave move to give the show such a religious content. For many, the *Lovesexy* show wasn't the kind of performance they might have expected or wanted, something of which Prince was fully aware. He would often say, "The first set I did because I thought you expected it of me. The second half I do because this is where it's at."

The opening of the *Lovesexy* show was highly spectacular. The band burst onstage in a gust of dry ice as a large-scale Thunderbird majestically rose up from the photographers' pit, its engine revving. Sheila E. launched the first number, "Erotic City," by playing a simple bass drum pattern while the car slowly made its way around the perimeter of the stage. It came to a halt and Prince stepped out, slamming the door behind him and announcing, "Snare drum pounds on the two and four, all the party people get on the floor, bass!"

Prince's exclamation, "Shut up, already, damn!", kicked off a manic "Housequake." The mood and tempo changed for "Slow Love," which was segued into "Adore." A spoken and sung dialogue between Prince and Boni ensued, with Prince saying that he wanted to be her lover, assuring her that he would give her everything her heart desired. She was unimpressed, however, requesting a "brand-new BMW" and with that they were into "Delirious." The furious pace continued with "Jack U Off," during which Prince left the stage, leaving the band to jam on the song. They incorporated a bit from Madhouse's "Twelve" and Matt Blistan played a riff from "It Don't Mean A Thing (If It Ain't Got That Swing)" by Duke Ellington. Prince was back onstage for "Sister," delivering a guitar solo, before they returned to the slower and more romantic mood of "Adore."

The next segment focused on the funk: a more primal, funk-up version of "U Got The Look," followed by "I Wanna Be Your Lover" and "Head." A portion of "A Love Bizarre" often followed "Head." Prince focused on his guitar-playing for "When You Were Mine," which was usually broken down into two parts, with "Blues In C (If I Had A Harem)" played between them. Cat emerged from the Thunderbird to launch the band into a brief "Little Red Corvette," which was followed by "Pop Life." Another medley began with "Controversy." It jumped into "Dirty Mind" as a bed complete with neon-lit bed head erupted out of the bowels. Prince and Cat jumped aboard to undress each other before they acted out the scenario of the next song, "Superfunkycalifragisexy," with Cat tying Prince to a chair with fluorescent hosepipe. The band returned to "Controversy."

"Bob George" saw Prince adopting the role of the swearing, gun-toting psychopath of the song. His fun was brought to a halt, as he was caught by the police and recited the beginning of the Lord's Prayer before being shot dead. Prince then re-emerged amid a cloud of mist, symbolically reborn and cleansed of all his sin. He played piano and sang the serene "Anna Stesia" on a heart-shaped platform that rose about 20 feet above the stage, symbolically rising above the ways of the flesh to a more spiritual plane. He beseeched the audience to sing along with him, "Love is God. God is love, girls and boys love God above."

The first portion of the concert finished with dry ice spreading over the stage, classical music blaring and Ingrid Chavez's voice emanating from the speakers, urging the audience to "cross the line." The first lines of Chavez's spoken piece quoted from William Shakespeare's *Romeo and Juliet* (Act II, Scene II). This pre-recorded "sound collage," known as "Intermission," led into the spoken opening of the *Lovesexy* album, with Chavez's words, "Rain is wet, sugar is sweet, clap your hands and stomp your feet. Everybody... Everybody knows. When love calls, you gotta go." Then, reappearing on the stage, Prince said, "Welcome to the New Power Generation! The reason why my voice is so clear is because there's no smack in my brain." This kicked off "Eye No," the first in a trio of *Lovesexy* tracks, with "Eye No," "Lovesexy," and "Glam Slam" played without interruption.

A passionate rendition of "The Cross" increased the intensity level. "I Wish U Heaven," often segued into the new



song "God Is Alive," reinforced the spiritual message of the show. "Kiss" was an obvious crowd-pleaser that saw Prince and Cat re-enacting parts of the video. "Kiss" ended with a brief jazzy segment before Sheila E. was spotlighted on a mostly instrumental take on "Dance On," which led into a drum solo by Sheila. "When 2 R In Love" closed with a brief portion of the calm, laidback Madhouse number "Three."

Prince then kicked off a segment that was a reprise of the *Sign O' The Times* tour "greatest hits" portion: "Let's Go Crazy," "When Doves Cry" (with a bit of "La, La, La, He, He, Hee" at the end like on the *Sign O' The Times* tour), "Purple Rain," and "1999." Prince and the band left the stage after "1999." They reappeared for a final encore of "Alphabet St." before Prince rode off, perched on the roof of the Thunderbird flanked by Cat and Sheila E.

## THE SET

The *Lovesexy* concerts normally lasted approximately two hours, but some shows were almost 30 minutes longer. A typical set contained the following: "Erotic City"; "Housequake"; "Slow Love"; "Adore"; "Delirious"; "Jack U Off" – "Twelve" – "It Don't Mean A Thing (If It Ain't Got That Swing)"; "Sister"; "Adore"; "U Got The Look"; "I Wanna Be Your Lover"; "Head"; "A Love Bizarre"; "When You Were Mine" (first part); "Blues In C (If I Had A Harem)"; "When You Were Mine" (second part); "Little Red Corvette"; "Pop Life"; "Controversy"; "Dirty Mind"; "Superfunkycalifragisexy"; "Controversy"; "Bob George"; "Anna Stesia"; "Eye No"; "Lovesexy"; "Glam Slam"; "The Cross"; "I Wish U Heaven"; "God Is Alive"; "Kiss"; "Dance On"; "When 2 R In Love"; "Three"; "Let's Go Crazy"; "When Doves Cry"; "Purple Rain"; "1999"; "Alphabet St."

The initial concerts in Europe featured "Positivity," "Lovesexy," and a so-called "80s medley" as the three final numbers of the show. The '80s medley usually included horn riffs or sung excerpts from several songs: James Brown's "Cold Sweat" (from *Cold Sweat*, 1967), Terence Trent D'Arby's "Wishing Well" (*Introducing The Hardline According To Terence Trent D'Arby*, 1987), Robert Palmer's "Addicted To Love" (*Riptide*, 1985), Michael Jackson's "The Way You Make Me Feel" (*Bad*, 1987), Madonna's "Material Girl" (*Like A Virgin*, 1984), George Michael's "I Want Your Sex" (*Faith*, 1987), Bruce Springsteen's "Born In The USA" (*Born In The USA*, 1984), and "Unchain My Heart," a song made famous by Ray Charles and covered by many artists, including Joe Cocker. Sheila E.'s "The Glamorous Life," "A Love Bizarre," and "Soul Salsa" were also regular inclusions, as was Madhouse's "Six." The medley also included horn snippets from Prince songs: "It's Gonna Be A Beautiful Night," "Housequake," "Let's Work," "Controversy," and "Rockhard In A Funky Place." The medley always evolved into Aretha Franklin's "Chain Of Fools" (*Lady Soul*, 1968).

Both "Positivity" and the '80s medley were dropped after two concerts, but "Lovesexy" remained as an encore for a few more shows before being replaced by "Alphabet St.," making "Lovesexy" the second number in the second half while "Alphabet St." became the concert closer.

In the early stage of the tour, Prince preceded "When 2 R In Love" with an a cappella intro, sounding not unlike "Amazing Grace" or "Solo" from *Come*. A piano sit-down segment was introduced a week into the tour. The piano medley was book-ended by "When 2 R In Love." A brief portion of Madhouse's "Three" concluded the medley after "When 2 R In Love." The piano segment was played approximately 10 times in Eu-

rope. Prince normally included snippets from four to six songs, often "Venus De Milo," "Condition Of The Heart," "Raspberry Beret," and "Strange Relationship." Somewhat less frequent inclusions in the piano portion were bits from "How Come U Don't Call Me Anymore," "Do Me, Baby," "Free," "Starfish And Coffee," "The Ballad Of Dorothy Parker," "International Lover," "The Ladder," "Under The Cherry Moon," "Girls And Boys," and the traditional gospel song "It Is No Secret (What God Can Do)" (performed by Elvis Presley, Mahalia Jackson, and countless other artists). One of the concerts saw the inclusion in the piano medley of a seemingly improvised blues number tentatively called "If U Let Me Undress U."

"Blues In C (If I Had A Harem)" was played during the third show of the tour. Subsequently, Prince added a horn part, featuring riffs from Duke Ellington's "Things Ain't What They Used To Be" and Charlie Parker's "Billie's Bounce," and the song became a regular inclusion. The lyrics of the song were borrowed from a song called "If I Had A Harem," which Prince recorded at Paisley Park shortly prior to the tour. Musically, "If I Had A Harem" is quite different, however, being a light and bouncy rockabilly-flavoured offering, featuring some jazzy guitar phrases and a prominent keyboard riff that was removed when Prince turned the song into a blues number.

"When You Were Mine" and "A Love Bizarre" were not always performed. "U Got The Look" was omitted halfway through the European tour, while "Pop Life" was dropped towards the very end of the tour. The "Take This Beat" portion from the 12-inch version of "I Wish U Heaven" was sometimes added to "I Wish U Heaven." An extended segment of "Anna Stesia" was added during the third show of the tour and was played at every concert following this point. This portion saw Prince addressing the crowd and encouraging them to sing along to the "girls and boys love God above" chorus. He closed the song with a lengthy, intense guitar solo.

A few covers made rare one-off appearances in the set: "I'll Take You There," "Just My Imagination," Z.Z. Hill's "Down Home Blues" (written by George Jackson), Funkadelic's "(Not Just) Knee Deep" (from *Uncle Jam Wants You*, 1979), incorporating chants from Funkadelic's "Get Off Your Ass And Jam" (from *Let's Take It To The Stage*, 1975). A part of "Dead On It" was also included once.





## THE CONCERTS

8 July	Palais Omnisports de Paris-Bercy, Paris, France
9 July	Palais Omnisports de Paris-Bercy, Paris, France
10 July	Palais Omnisports de Paris-Bercy, Paris, France
12 July	Palais Omnisports de Paris-Bercy, Paris, France
15 July	Palatrussardi, Milan, Italy
16 July	Palatrussardi, Milan, Italy
17 July	Palatrussardi, Milan, Italy
19 July	Palatrussardi, Milan, Italy
20 July	Palatrussardi, Milan, Italy
23 July	Sportpaleis, Antwerp, Belgium
25 July	Wembley Arena, London, England
26 July	Wembley Arena, London, England
28 July	Wembley Arena, London, England
29 July	Wembley Arena, London, England
1 Aug	Wembley Arena, London, England
2 Aug	Wembley Arena, London, England
3 Aug	Wembley Arena, London, England
5 Aug	NEC, Birmingham, England
6 Aug	NEC, Birmingham, England
10 Aug	Isstadion, Stockholm, Sweden
11 Aug	Isstadion, Stockholm, Sweden
14 Aug	Valle Hovin, Oslo, Norway
17 Aug	Stadion Feijenoord, Rotterdam, The Netherlands
18 Aug	Stadion Feijenoord, Rotterdam, The Netherlands
19 Aug	Stadion Feijenoord, Rotterdam, The Netherlands
21 Aug	Idraetsparken, Copenhagen, Denmark
27 Aug	Waldstadion, Frankfurt, West Germany
30 Aug	Wilhelm-Koch Stadion, Hamburg, West Germany
31 Aug	Wilhelm-Koch Stadion, Hamburg, West Germany
3 Sep	Stadio Braglia, Modena, Italy
8 Sep	Westfalenhalle, Dortmund, West Germany
9 Sep	Westfalenhalle, Dortmund, West Germany

## THE AFTERSHOWS

9 July (am)	Les Bains Douches, Paris, France
26 July (am)	Camden Palace, London, England
19 Aug (am)	Het Paard van Troje, The Hague, The Netherlands
31 Aug (am)	Grosse Freiheit 36, Hamburg, West Germany

## SHOW-BY-SHOW DESCRIPTIONS

### 8 July 1988: Palais Omnisport de Bercy, Paris, France

The *Lovesexy* tour opened with four shows at the 16,000-seat Palais Omnisport de Bercy in Paris. Unfortunately, the show failed to stand out. The concert was somewhat strained, with Prince speaking very little. "When You Were Mine" was played in two segments as was done later in the tour, but here it featured some guitar improvisations by Prince instead of "Blues In C (If I Had A Harem)."

### 9 July 1988 (am): Les Bains Douches, Paris, France

Four hours after the first Paris concert ended, Prince took over the small stage at Les Bains Douches, a chic Paris nightclub, for an hour-long post-concert jam. It was the first of nine aftershow concerts during the course of the *Lovesexy* tour (four in Europe and five in the US).

The Les Bains Douches appearance included "Forever My Life," "Strange Relationship," and a medley of "Housequake" and James Brown's "Cold Sweat," featuring a convincing James Brown imitation by Boni Boyer. Mavis Staples joined the band onstage for a version of "I'll Take You There." Unfortunately, no tape recording of the concert exists.

### 9 July 1988: Palais Omnisport de Bercy, Paris, France

Prior to the second Paris concert, Prince appeared with Cat and Sheila E. on a walkway above the entrance gates. He held a megaphone and addressed the crowd for a few minutes in French. Prince's sister, Tyka Nelson, attended the four Paris shows. The press was invited backstage during the intermissions to meet Mavis Staples and Nelson.

The second Paris show was very similar to the premiere. "Anna Stesia" was relatively short in comparison to later shows. The only set list change from the day before was the substitution of "I'll Take You There" with "God Is Alive" for which Mavis Staples was brought onstage to sing. "I'll Take You There" was segued from "I Wish U Heaven" and employed the same drum beat that was used for "God Is Alive."

### 10 July 1988. Palais Omnisport de Bercy, Paris, France

The third Paris concert was looser than the previous shows and Prince was more talkative throughout. He joked with the audience during the intro to "Delirious," "Sing it one more time for the French kids, I don't think they heard." The set list was identical to the tour-opener with the exception of the premiere of "Blues In C (If I Had A Harem)," which Prince kicked off abruptly stopping "Head" with the words, "I got an idea. Take me home. Blues in C, one, two, three, four!"

After a portion of "When You Were Mine," Prince said, "I had a harem, baby" and engaged in some bluesy guitar improvisations, unaccompanied by the band. Then he told the audience, "Paris, I got a secret. Tonight I'm gonna show it to you. Didn't the man tell you at the door, didn't the man tell you at the door that Prince's got a secret? Prince's got a secret. I'm gonna show it to you, I'm gonna show it to you." The guitar improvisations segued into "When You Were Mine."

"Anna Stesia" was extraordinary, as Prince extended the song with a second segment focusing on the "girls and boys love God above" chorus and a guitar solo. Prince's speech was considerably longer than before, "Paris, do you believe? Paris, do you believe? Paris, do we believe? There's some place to go after this life, Paris. I know, I know, I know, I know. Paris, do you believe? Help me sing." He encouraged the audience to sing along to the chorus and closed the song with an incredible guitar solo.

Another highlight of the show was an energetic and spirited "God Is Alive." "Paris, I had a little secret," Prince said at the outset of "God Is Alive," before continuing, "Now I know: God is alive! Lemme say that again, God is alive! All



have to do is believe in it, trust it, and love it, and you won't have no problems. Do you believe? God is alive." He also said, "The sun came up this morning, do you understand that? The moon is out right now, do you understand that? Je'taime Paris." The crowd sang along to the chorus chant of the song before closing it a cappella with the words, "God is alive."

#### 12 July 1988: Palais Omnisport de Bercy, Paris, France

The fourth concert at Palais Omnisport de Bercy featured the same set list as the night before. "Blues In C (If I Had A Harem)" was played again, in a rendition that was fairly similar to the July 10th version. However, there were some notable lyric changes, with the fourth verse now starting, "I gave you one to bathe you, two to undress you...", and closing, "...make love to you with my big brown eyes." Prince followed this with some bluesy guitar improvisations, accompanied only by a bass line. Gradually, the whole band was brought in, with Eric Leeds providing a saxophone solo.

"Anna Stesia" was similar to the July 10th version, with a second segment containing audience singalong of the chorus and an exhilarating guitar solo. After one verse of "God Is Alive," Prince told the audience, "Paris, the first half was for you. Now, the second half is for Him." He asked the crowd if they believed, "God is alive. I said, God is alive. Do you feel good?" The song evolved into a long playful jam, with Prince getting the audience to sing different chants. Prince closed the song with gospel-like chants of "heaven."

#### 15 July 1988: Palatrussardi, Milan, Italy

Following a three-day break, the tour progressed to Italy for five shows at the 8,500-capacity Palatrussardi in Milan, where Prince had played four shows on the *Sign O' The Times* tour. Three of the five concerts exist on audio tape: July 15th, 17th and 19th.

Prince extended "Head" with some jamming, before saying, "Take it home," which was the cue for "When You Were Mine." Prince played "When You Were Mine" in two portions with a brief pause in between. "Italy, how we doin'? Did you all come to party tonight," Prince asked as "Little Red Corvette" began. He added, "My name is Prince."

Prince addressed the crowd during the second segment of "Anna Stesia," "Do you believe? Do you believe? Love is God, God is love, girls and boys love God above. Do you believe? I want everybody to sing this together." He added, "Love, that's what it's all about." More "preaching" followed in "I Wish U Heaven," as Prince said, "Milan, do you believe? If you don't, you'll be in big, big trouble. You understand?"

"God Is Alive" was left out but "I Wish U Heaven" was stretched by some inspired guitar solos and licks as well as vocal chants of "heaven." "I love you, Milano," Prince said after letting the audience take over some of the vocals of "Purple Rain."

#### 16 July 1988: Palatrussardi, Milan, Italy

There are no known tape recordings from the second Milan show.

#### 17 July 1988: Palatrussardi, Milan, Italy

Several notable set list changes were made for the third concert at Palatrussardi: the '80s medley was dropped and "Lovesexy" and "Alphabet St." exchanged places, making "Lovesexy" the second number in the second half while "Alphabet St." became the concert closer. The two alterations became permanent, although the '80s medley would return once to the set (during the second Minneapolis concert, September 15th).

The third Palatrussardi show was also the first time "Blues In C (If I Had A Harem)" was played in between two segments of "When You Were Mine." Another first was the introduction

*"I know that God is alive,  
he brought us here to-  
night. He gave us this  
song to sing. He gave me  
a guitar to play."*





*"You must believe. You must cross the line. You must believe, you must cross the line. God is alive, God is alive."*



of the piano medley, which was played after Sheila E's drum solo following "Dance On," instead of being preceded by a portion of "When 2 R In Love" as was normally the case later in the tour. The piano medley featured: "Starfish And Coffee," "Raspberry Beret," "Do Me, Baby," "International Lover," and "Condition Of The Heart." It concluded with a short portion of "When 2 R In Love" and "Three."

"Are you ready, Milan?", Prince asked over the opening of "U Got The Look." The song received a spirited treatment and Prince got the crowd to sing along to the chorus. "Blues In C (If I Had A Harem)" was introduced by an abrupt cue to the band from Prince, "Blues in C, one-two-three!" "How we doing, Milan? Feeling alright?", Prince asked halfway through "Blues In C (If I Had A Harem)." He improvised with some vocalisations during the song instead of singing all the lyrics.

The second segment of "Anna Stesia" was very similar to the July 15th show, with Prince beseeching the crowd, "Milan, do you believe? Love is God, God is love, girls and boys love God above. Do you believe? Somebody say yeah!" He also said, "That's what it's all about: love."

"God Is Alive" returned to the set. Before starting to sing, Prince said that "God is one of us" and encouraged the audience, "You must believe. You must cross the line. You must believe, you must cross the line. God is alive, God is alive." He closed the song with some "heaven" chants and by telling the crowd, "Are you feeling good? It's because God is alive."

Prince also addressed the audience during the "Purple Rain" intro, "It's all about love, Milan. Do you love me? I love you! It's all about love. If we love one another, God will deliver us. Somebody say yes. Alright. This song is from all of us to all of you. I used to sing it for myself. Not anymore. Love is here for you. So tonight you can help me sing it, OK? OK."

#### **19 July 1988: Palatrussardi, Milan, Italy**

The fourth concert at Palatrussardi saw some set list changes. Unlike the July 17th Milan show (and nearly all later shows), "Blues In C (If I Had A Harem)" was played *before* "When You Were Mine." Unusually, "I Wish U Heaven" was left out. Instead, Prince played a longer version of "God Is Alive."

The piano medley was played again, this time preceded by a full-band version of "When 2 R In Love" (later piano medleys were preceded by a brief portion of "When 2 R In Love" with Prince at the piano, without the backing of the band). This time, Prince simply cut short "When 2 R In Love" and proceeded to play the piano medley, which consisted of "Venus De Milo," "Do Me, Baby," and "Condition Of The Heart," before closing with a bit of "When 2 R In Love" and "Three."

#### **20 July 1988: Palatrussardi, Milan, Italy**

There are no known tape recordings from the fifth and last concert at Palatrussardi.

#### **23 July 1988: Sportpaleis, Antwerp, Belgium.**

Following another three-day tour break, the tour continued to Belgium for a concert at Sportpaleis in Antwerp, where Prince had closed the *Sign O' The Times* tour a year earlier.

The piano medley was not played, making the show fairly short in comparison to most of the preceding concerts. "I Wish U Heaven" returned to set after being left out in Milan, July 19th. It was followed by "God Is Alive."

"Purple Rain" saw the audience singing along right from the start, with Prince occasionally interjecting with a gospel-tinted "alright!" Prince addressed the audience before starting to sing the lyrics of "Purple Rain," "I just want you to know something. I don't know how many of you understand me, but the first half... Listen, the first half of the show, I gave it to you because I thought you expected it. Let me tell you something. The second half of the show... is what it's all about. Cause that's about you, that's about me and how much we dig one



another, you understand? I dig you, you dig me, and together we'll dig you to death." "Let's Go Crazy" was extraordinary, closing with a very long guitar improvisation. At one point, Prince even entered into a guitar-sax "duel" with Eric Leeds.

#### 25 July 1988: Wembley Arena, London, England

Prince left for England the day after the Antwerp show. Arriving at London's Heathrow Airport, he was joined by a group of fans in the coach, travelling with the band to the city centre. Instead of going to the hotel, they stopped at a McDonalds and Prince, with bodyguard Gilbert Davison in tow, headed for the restaurant. The press photographers, who had followed them from the airport, were too busy taking pictures inside to notice that the tires of their cars were let down by people in Prince's crew. Returning from the restaurant, Prince continued to his hotel in his limousine. Later in the day, Prince did some work at the Olympic Studio in London. Mavis Staples added her vocals to "God Is Alive."

The next day, Prince played the first of no less than seven concerts at London's Wembley Arena, his first shows in England since the 1986 *Parade* tour. The seven concerts sold almost 55,000 tickets. Having skipped England on the *Sign O' The Times* tour, Prince was welcomed with open arms by the wildly receptive audience. Prince and the band responded with an increased energy level. Still, the first show was fairly unspectacular and short, lasting approximately 115 minutes, possibly indicating that Prince was saving some energy for the aftershow at Camden Palace.

"Do you like it?", Prince asked twice during "Head" before engaging in some rhythm guitar jamming. Eric Leeds then played some 30 seconds of the "A Love Bizarre" riff but Prince didn't sing any words from the song. Following this initial inclusion of "A Love Bizarre," it was performed with vocals by Prince in nearly all of the remaining shows of the tour. The version of "Blues In C (If I Had A Harem)" was different from the usual rendition, featuring a stabbing, aggressive guitar riff by Prince.

"London, do you believe?", Prince asked during the second segment of "Anna Stesia," which otherwise did not feature much audience interaction. "God Is Alive" featured Boni's fervent gospel-style "heaven, yeah" exhortations that were usually a part of "I Wish U Heaven." Otherwise, the concert was free from outstanding changes, with the set list being identical to the Antwerp show apart from the brief "A Love Bizarre" addition.

#### 26 July 1988 (am): Camden Palace, London, England

Starting at 2:00 am after the first Wembley Arena concert, Prince played a two-hour set at Camden Palace, London, to an invited audience of music industry and media people, as well as many celebrities such as Eric Clapton, George Harrison, Ron Wood, Mica Paris, Boy George, Terence Trent D'Arby, Pet Shop Boys, Sinead O'Connor, Bananarama, The Cocteau Twins, Mickey Rourke, and Lenny Henry. The Camden Palace club was actually a last-minute change of plan, as invitation cards had gone out naming the Café de Paris as the venue for the post-concert bash. The concert was filmed under supervision by Albert Magnoli.

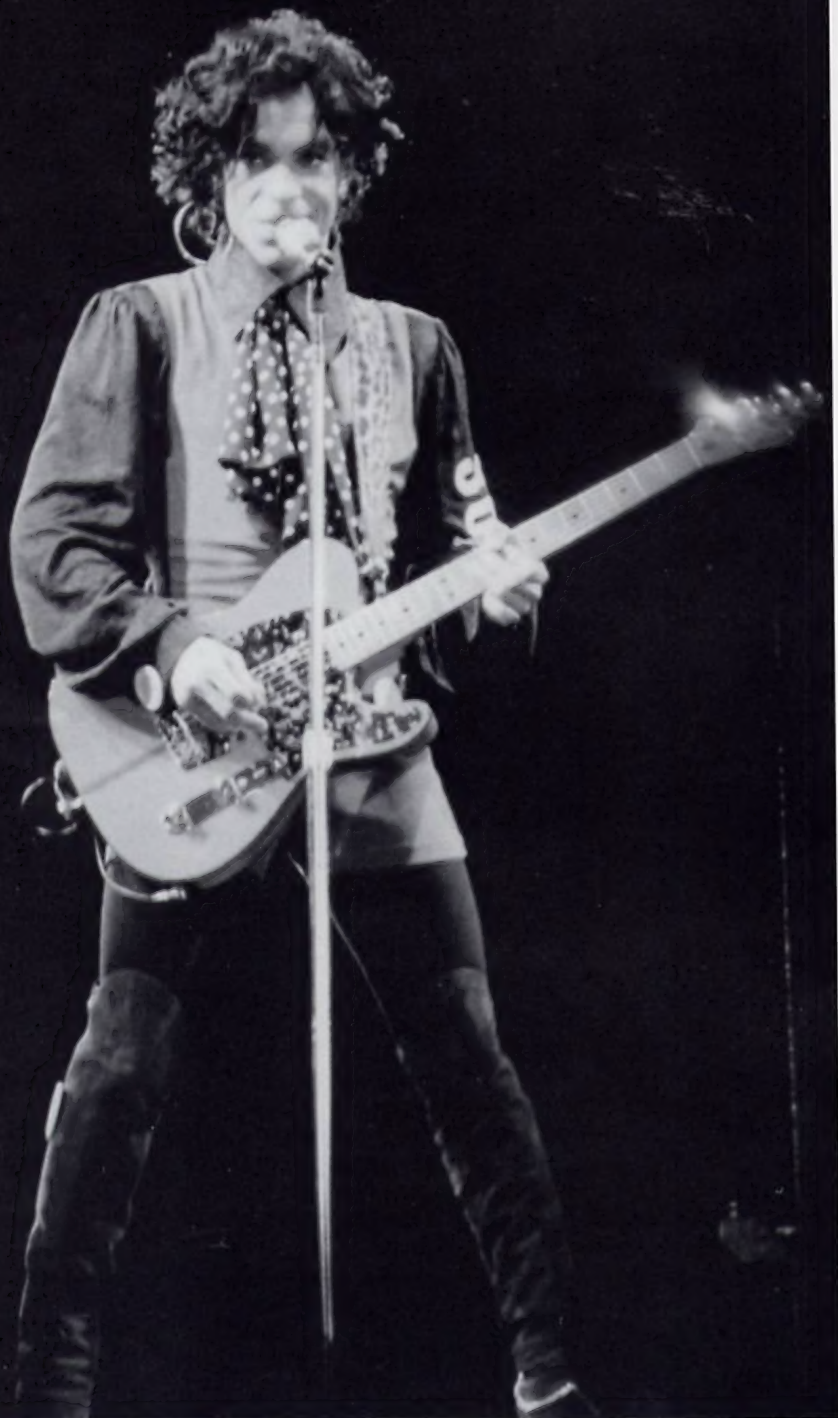
The concert began with Prince singing a gently playful "Happy Birthday" to Cat. Singer Mica Paris was in the audience and was handed a microphone to participate on a lengthy "Just My Imagination." Prince played a brief excerpt from "Bridge On The River Kwai" and a portion of "Under The Cherry Moon" on synth before launching into Madhouse's "Six." "Tell me that ain't funky," he remarked after the number. Retaining the beat, he continued with a funk jam that incorporated lyrics from "Dead On It" and "Housequake." Another slow, funky workout followed, featuring lyrics from "Forever In My Life."

A full-blown rendition of "Strange Relationship" was next.





*"Cause this past year I've learned that it's about that good feeling, it's about Him, it's about us. That feeling is love, that feeling is what I call Lovesexy. This is what it's all about..."*



Prince played a lengthy guitar solo before repeating a guitar line from the then-unreleased "Rave Unto The Joy Fantastic," which Prince had recorded shortly prior to embarking on the *Lovesexy* tour (the song was retitled "Rave Un2 The Joy Fantastic" and released in 1999 on *Rave Un2 The Joy Fantastic*). Borrowing one of Prince's guitars, Ron Wood guested onstage for a version of The Rolling Stones' "Miss You," which saw Prince doing some amusing Mick Jagger impersonations. Wood had some difficulty learning to use Prince's guitar pedal. Towards the end, Mavis Staples came on for the Staple Singers' "I'll Take You There" and "Chain Of Fools." A 30-minute jam on "Rave Unto The Joy Fantastic" closed the set.

#### **26 July 1988: Wembley Arena, London, England**

The second Wembley Arena show was an improvement on the first. Prince cued in "A Love Bizarre" from "Head" with a shout of "horns!" "When You Were Mine" was played in two segments as usual, but Prince didn't go into "Blues In C (If I Had A Harem)" between the portions.

Prince's speech in the second segment of "Anna Stesia" was longer than the night before. "Y'all wanna sing with me? Do you understand what I'm talking about?" The undisputed high point of the show was a medley of "I Wish U Heaven," "I'll Take You There," and "God Is Alive," with Mavis Staples guesting on the latter two songs. "I Wish U Heaven" included playful singalong chants. The beat was retained for "I'll Take You There," which was fairly short. Prince closed "God Is Alive" with a guitar solo and "heaven, yeah," and "heaven, baby" chants. "Thank you so much," he said after "God Is Alive," clearly appreciating the audience response. "Oh yeah, I feel good to-night," Prince said as the audience joined in the chorus of "Purple Rain."

#### **28 July 1988: Wembley Arena, London, England**

"Blues In C (If I Had A Harem)" returned to the set again and was played prior to "When You Were Mine." Apart from this addition and the omission of "I'll Take You There," the set was identical to the July 26th show. We have been unable to obtain a recording of this concert, although it is known to exist.

#### **29 July 1988: Wembley Arena, London, England**

Earlier in the day, prior to the fourth Wembley Arena show, Prince and members of his band signed records at Tower Records in Piccadilly Circus. They drew a crowd of more than 1,000 fans. It was the first time in many years that Prince had made an in-store promotional appearance.

The fourth Wembley Arena concert was the most inspired thus far, with a great deal of extended jamming and the inclusion of the piano medley for the first time in London. "Head" was exceptional, being extended by a five-minute jam. After Matt Fink's regular solo and some audience singalong to "head, til' your love is red" etc, Prince began instructing Levi to "rumble" and Eric to play a "swelling" sax motif. Then he suddenly stopped, "On the one, y'all," and asked, "Any musicians in the house?" He announced "New power beat, right here" and proceeded to jam some more. Prince then began singing the words to "A Love Bizarre" before the rest of the band joined him for that song. Unusually, the first segment of "When You Were Mine" was omitted and Prince only played the shorter, second segment of the song.

"Anna Stesia" was fairly standard, with some audience singalong but no speech this time. More unusual was "The Cross," which included a portion with a faster tempo towards the end. One of the highlights of the show was the next segment, "I Wish U Heaven," "I'll Take You There," with Mavis Staples guesting to sing, and "God Is Alive." "Can I play the guitar a little bit," Prince asked as he launched into a guitar solo in "God Is Alive." Eric then added some sax, prompted by Prince,



"Eric blow your horn." At one point, Prince stopped the music, letting Eric solo as the audience repeated "Eric blow your horn." Prince ad-libbed some a cappella lyrics about the "Lovesexy feeling." The drums entered again and Prince got the audience to sing the words "God is alive."

The piano medley started with a portion of "When 2 R In Love" performed at the piano, without the band accompaniment. The medley was comprised of "Venus De Milo," "Condition Of The Heart," "Raspberry Beret," and "Do Me, Baby." It closed with a small portion of "When 2 R In Love" segued into "Three."

#### 1 August 1988: Wembley Arena, London, England

The fifth London show featured the same set list as the July 28th show, with "Blues In C (If I Had A Harem)" back in the set list. Prince extended "U Got The Look" a great deal by doing a call-and-response routine with the audience and adding some power guitar chords and solos. "We're gonna get in trouble tonight, y'all," he said after the song. The band moved seamlessly from "Head" into "A Love Bizarre" as Prince called for the horns. Prince sang some of "A Love Bizarre" accompanied only by the drums. The song turned into a jam session with Eric, who soloed on saxophone as Prince engaged the crowd in a chant of "yeah, yeah" and "ahhhh, shit."

After launching into "Blues In C (If I Had A Harem)," Prince said, "We're gonna take our time tonight. In other words, I'm gonna give it to you slow." He continued with two segments of "When You Were Mine" after the song. Following the first segment, he played some bluesy guitar improvisations unaccompanied by the band. He repeated "do it to you slowly" and ad-libbed some words. Eric added saxophone before Prince decided it was time to go into the second segment of the song. "Anna Stesia" included the usual encouragements to get the audience to sing along, but didn't contain anything out of the ordinary.

"Alright London, this is where I come from," he said after "I Wish U Heaven" with the drumbeat continuing. The ending of the song was extraordinary, with extended jamming. Prince asked Miko to play something and he responded with a jazzy solo. Then Prince began explaining about the "Lovesexy feeling," "The way I see it, God is just a voice inside of you." He encouraged the crowd to listen to it every day to get the feeling. "Everybody can do something," he said. "Me, I'm just a guitar player," he said as he delivered a fiery solo. "London, everybody can do something. Boni, she can sing," which prompted a gospelish "heaven, yeah" from Boni. Then it was Levi's turn and he delivered some funky bass accents. Prince kept repeating "everybody can do something" as Eric played a saxophone solo. In contrast to "I Wish U Heaven," "God Is Alive" was fairly short although Prince continued singing "god is alive" after the music stopped.

#### 2 August 1988: Wembley Arena, London, England

No tape recording is known to exist from the sixth concert at Wembley Arena.

#### 3 August 1988: Wembley Arena, London, England

Some members of Prince's UK fan club *Controversy* were able to meet him during a 20-minute signing session at Wembley Arena a few hours before the last show in London.

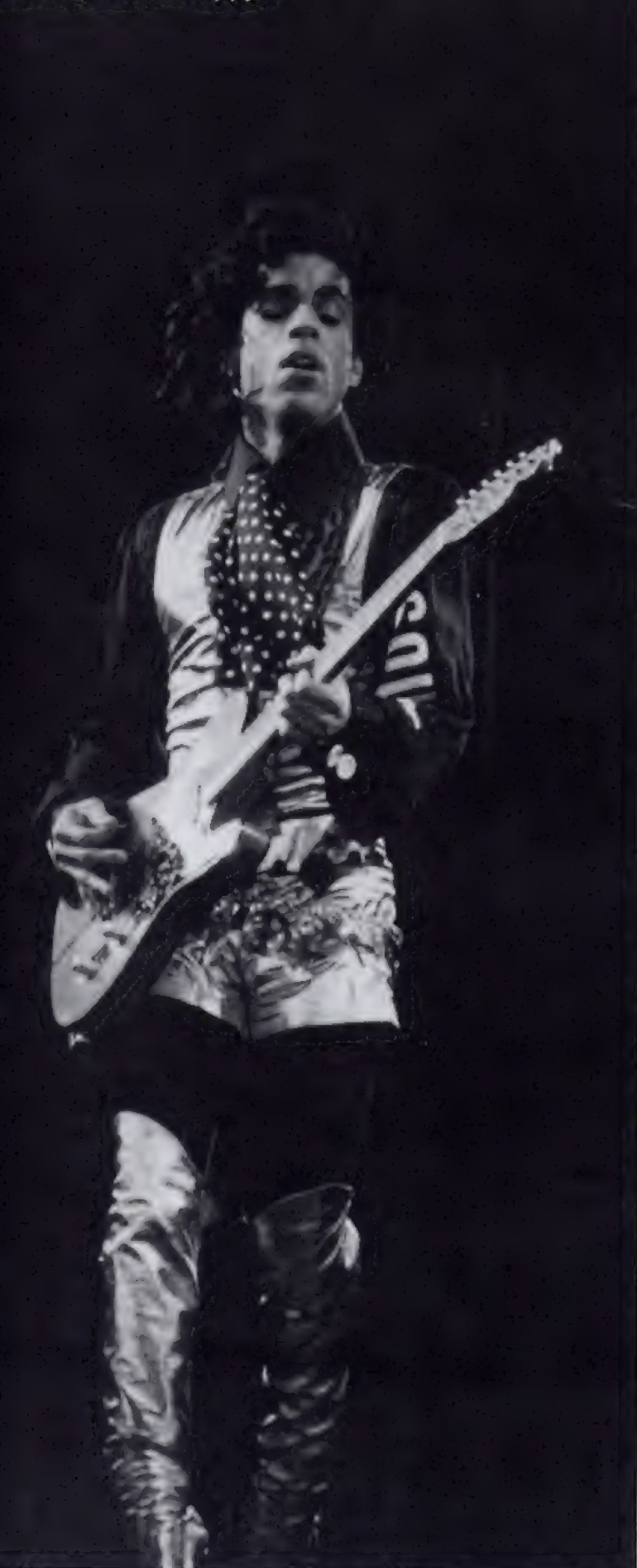
George Clinton guested during the concert. Retaining the tempo of "Head," the band jumped into Funkadelic's "(Not Just) Knee Deep" (which took the place of "A Love Bizarre") as Clinton took the stage for a five-minute guest spot. He immediately took charge, instructing the audience to raise their hands before leading them in a chant of "shit, God damn, get off your ass and jam" from Funkadelic's "Get Off Your Ass And Jam." He threw in some raps.

As Clinton left the stage, Prince continued as usual with





*"Now real quiet, everybody, whose house? Your motherfuckin' Skippy!"*



"When You Were Mine" and "Blues In C (If I Had A Harem)," the latter performed as a laidback jam as Prince said that they needed to "cool down a bit." There was no second segment of "When You Were Mine." Instead, the band began playing the chords of "Just My Imagination." "Can I take my time tonight?", Prince asked as he played a subdued guitar intro to the song. However, four minutes into the song, Prince decided to cut it short, instead launching into the closing segment of "When You Were Mine."

A piano medley was played for the second time in London. Following "When 2 R In Love" at the piano, Prince played a seven-minute medley consisting of "Venus De Milo," "Strange Relationship," "Condition Of The Heart," "Raspberry Beret," "How Come U Don't Call Me Anymore," and "The Ladder." "Sometimes I scare myself," Prince said as he improvised after "The Ladder."

#### **5 August 1988: National Exhibition Centre, Birmingham, England**

Remaining in England, Prince played two concerts at the National Exhibition Centre in Birmingham. In comparison to the London shows, there were few stretches of improvisations and jamming during the first Birmingham show. Still, Prince extended "Head" with some rhythm guitar playing before incorporating the Oriental riff from "Rave Unto The Joy Fantastic" line. "Blues In C (If I Had A Harem)" was playful as always, with Prince demonstrating a one-note guitar solo. Prince skipped the first segment of "When You Were Mine," only playing the closing portion. "We all make mistakes," Prince said during "Anna Stesia," adding, "Listen to the voice inside."

#### **6 August 1988: National Exhibition Centre, Birmingham, England**

The second Birmingham concert was an improvement on the first. "A Love Bizarre" provided a forum for Eric Leeds' saxophone playing as Prince engaged the audience in different chants. At one point, Eric soloed accompanied only by the audience's handclaps. The two portions of "When You Were Mine" were played in sequence but this time Prince omitted "Blues In C (If I Had A Harem)"

Prince's speech during "Anna Stesia" was quite long. "God wants to come out and play," he told the audience. "Does that feel good? I love that feeling. I call it Lovesexy." The audience sang along to the chorus, prompting Prince to exclaim, "You're the best singers in the world!" He played a guitar solo, inserting the "Rave Unto The Joy Fantastic" line once again. "God Is Alive" returned to the set, having been left out the first night in Birmingham and the last London show. Prince began the song by talking about how God was in the house, "Can you feel the spirit tonight?" Before playing "Kiss," he said, "How good do we feel tonight? Somebody say too good. Too good. I know that feeling. That's why I can resist the ever-present kiss."

#### **10 August 1988: Isstadion, Stockholm, Sweden**

Following two weeks in England, the tour headed north to Scandinavia and two concerts in Stockholm, Sweden, and one in Oslo, Norway. The first Stockholm show was uneventful, with Prince essentially on autopilot. Following Matt Fink's solo in "Head," Prince demanded, "I want everybody in here to clap your hands tonight!" He repeated chants of "party" and "rock the house," but didn't extend "Head" much, seemingly anxious to move on. "A Love Bizarre" was not played.

"Stockholm, how d'y'all like this groove," he asked during "Blues In C (If I Had A Harem)." "There seem to be a lot of English people here tonight," he observed. His guitar solo in "Blues In C (If I Had A Harem)" started with a bit of the "Rave Unto The Joy Fantastic" line. The song was extended with a sax solo by Eric.

"Anna Stesia" featured the regular question of "do you be-



lieve?", but the audience response was weak. Prince noticed this and kept the preaching to a minimum. "God Is Alive" followed after "I Wish U Heaven," but it was a fairly brief version.

#### 11 August 1988: Isstadion, Stockholm, Sweden

The second concert at Isstadion, Stockholm, was livelier and more spontaneous than the first. There were a few set list changes. "A Love Bizarre" returned to the set but "God Is Alive" was dropped. The piano medley was played again. It was a fairly standard one, containing (after "When 2 R In Love") "Venus De Milo," "Condition Of The Heart," "Raspberry Beret," and "Strange Relationship."

#### 14 August 1988: Valle Hovin, Oslo, Norway

The concert at Valle Hovin was the first of nine outdoor concerts of the tour. For these shows, the circular stage was abandoned for a more conventional one. Over 30,000 fans attended the Oslo show and the space in front of the stage was packed with people. It was estimated that approximately 700 fans had to be carried away from the chaos during the concert. Prince could see the horrifying scenes from the stage. It made him even more upset about having to play outdoors, blaming his managers for choosing such venues, which further polarised their relationship.

The Oslo show was excellent. "Are y'all ready to ball?", Prince asked over the "I Wanna Be Your Lover" coda. "Clap your hands y'all, c'mon. You know it's funky, huh?" Before playing "Blues In C (If I Had A Harem)," he asked the crowd, "Anybody want the blues? If you got the blues tonight, raise your hands. There's some sad people in the house. Just give me a sound here, make sure this works." As he kept playing a single note on his guitar, he said, "See, if you got the blues you can feel that one note. If you don't, you can't talk to me."

Unusually, "Anna Stesia" did not include the second segment. "I Wish U Heaven" segued into "God Is Alive," but Prince only sang one verse and chorus before getting the audience to sing along to gospel-style chants of "heaven." After finishing "God Is Alive," as an intro to "Kiss" he stated, "We love one another. God is alive, that's why I can resist the ever-present kiss."

Prince addressed the crowd over the opening segment of "Purple Rain," "Oslo, thank you so much. Listen, I did the first half of the show for you. I did it for you because I thought that was what you expected me to do. But that's not what it's all about. Cause this past year I've learned that it's about that good feeling, it's about Him, it's about us. That feeling is love, that feeling is what I call Lovesexy. This is what it's all about..." He thanked the crowd for "coming to see us tonight. So this one we do together, OK?"

#### 17 August 1988: Stadion Feijenoord, Rotterdam, The Netherlands

This was the first of three shows in Rotterdam, in Stadion Feijenoord, which is informally referred to as "de Kuip" (the tub). Unusually the stage was placed on the field along the lengthy east side of the stadium, instead of half built in the bleachers on the shorter south side, thus granting a little over 30,000 people per night entrance in the 45,000-capacity venue.

The show introduced a new crowd control policy. Seeing fans being crushed on the first open-air show in Oslo devastated Prince to the point that he was close to cancelling the remainder of the tour, or at least the remaining open air shows. Dutch concert promoter Mojo guaranteed Prince no one would do so much as faint at their concerts. They came up with a system of using barriers dividing the space in front of the stage into three separate compartments. "Lovesexy" wristbands were used to control access into the three pits. It worked like a charm and there were no crowd control problems at any of the Rotterdam shows. ▶





# Lovesexy European tour set list matrix

Track	Paris 8 July	Paris 9 July	Paris 10 July	Paris 12 July	Milan 15 July	Milan 17 July	Milan 19 July	Antwerp 23 July	London 25 July	London 26 July	London 28 July	London 29 July	London 1 Aug	London 3 Aug
Erotic City	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Housequake	2	2	2	2	2	2	2	2	2	2	2	2	2	2
Slow Love	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Adore	4	4	4	4	4	4	4	4	4	4	4	4	4	4
Delirious	5	5	5	5	5	5	5	5	5	5	5	5	5	5
Jack U Off	6	6	6	6	6	6	6	6	6	6	6	6	6	6
Sister	7	7	7	7	7	7	7	7	7	7	7	7	7	7
Adore	8	8	8	8	8	8	8	8	8	8	8	8	8	8
U Got The Look	9	9	9	9	9	9	9	9	9	9	9	9	9	9
I Wanna Be Your Lover	10	10	10	10	10	10	10	10	10	10	10	10	10	10
Head	11	11	11	11	11	11	11	11	11	11	11	11	11	11
Dead On It														
A Love Bizarre														
(Not Just) Knee Deep – Get Off Your Ass...														
When You Were Mine (opening portion)	12	12	13	13	12	12		12	13	13	14	13	14	
Down Home Blues														
Blues In C (If I Had A Harem)			12	12		13	12	13	14		13		13	
Just My Imagination														
When You Were Mine (closing portion)	13	13	14	14	13	14	13	14	15	14	15	14	15	14
Little Red Corvette	14	14	15	15	14	15	14	15	16	15	16	15	16	15
Pop Life	15	15	16	16	15	16	15	16	17	16	17	16	17	16
Controversy	16	16	17	17	16	17	16	17	18	17	18	17	18	17
Dirty Mind	17	17	18	18	17	18	17	18	19	18	19	18	19	18
Superfunkycalifragisexy	18	18	19	19	18	19	18	19	20	19	20	19	20	19
Controversy	19	19	20	20	19	20	19	20	21	20	21	20	21	20
Bob George	20	20	21	21	20	21	20	21	22	21	22	21	22	21
Anna Stesia	21	21	22	22	21	22	21	22	23	22	23	22	23	22
Intermission (pre-recorded)	22	22	23	23	22	23	22	23	24	23	24	23	24	23
Eye No	23	23	24	24	23	24	23	24	25	24	25	24	25	24
Lovesexy	37	37	38	38	36	37	36	37	38	37	38	37	38	37
Glam Slam	25	25	26	26	25	26	25	26	27	26	27	26	27	26
The Cross	26	26	27	27	26	27	26	27	28	27	28	27	28	27
I Wish U Heaven	27	27	28	28	27	28	27	28	29	28	29	28	29	28
I'll Take You There	28	28							29	29				
God Is Alive			29	29		29	28	28	30	30	30	30	30	30
Kiss	29	29	30	30	28	30	29	29	31	31	31	31	31	31
Dance On – drum solo	30	30	31	31	29	31	30	30	32	32	32	32	32	32
When 2 R In Love – Three (comple)	31	31	32	32	30		31							
Piano sit-down segment						32	32					33		
Let's Go Crazy	32	32	33	33	31	33	33	31	33	33	33	34	33	33
When Doves Cry	33	33	34	34	32	34	34	32	34	34	34	35	34	34
Purple Rain	34	34	35	35	33	35	35	33	35	35	35	36	35	35
1999	35	35	36	36	34	36	36	34	36	36	36	37	36	36
Positivity	36	36	37	37	35									
Alphabet St.	24	24	25	25	24	24	24	24	25	25	25	26	25	25
'80s medley	38	38	39	39	37									
Track	Paris 8 July	Paris 9 July	Paris 10 July	Paris 12 July	Milan 15 July	Milan 17 July	Milan 19 July	Antwerp 23 July	London 25 July	London 26 July	London 28 July	London 29 July	London 1 Aug	London 3 Aug

\*Uncertain whether "Alphabet St." was played or not.



PLACE RESERVEE NUMERO  
ZERO PRESENTE  
SAMEDI 09 JUILLET  
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London 1 Aug	London 3 Aug	B'ham 5 Aug	B'ham 6 Aug	Stockholm 10 Aug	Stockholm 11 Aug	Oslo 14 Aug	Rotterdam 17 Aug	Rotterdam 18 Aug	Rotterdam 19 Aug	Copenhagen 21 Aug	Frankfurt 27 Aug	Hamburg 30 Aug	Hamburg 31 Aug	Modena 3 Sep	Dortmund 8 Sep	Dortmund 9 Sep
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37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37

London 1 Aug	London 3 Aug	B'ham 5 Aug	B'ham 6 Aug	Stockholm 10 Aug	Stockholm 11 Aug	Oslo 14 Aug	Rotterdam 17 Aug	Rotterdam 18 Aug	Rotterdam 19 Aug	Copenhagen 21 Aug	Frankfurt 27 Aug	Hamburg 30 Aug	Hamburg 31 Aug	Modena 3 Sep	Dortmund 8 Sep	Dortmund 9 Sep
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
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37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37	37

PIANO SIT-DOWN SEGMENT

Track	Milan 17 July	Milan 19 July	London 29 July	London 3 Aug	Stockholm 11 Aug	Rotterdam 18 Aug	Rotterdam 21 Aug	Copenhagen 21 Aug	Hamburg 30 Aug	Hamburg 31 Aug	Modena 3 Sep	Dortmund 8 Sep	Dortmund 9 Sep
When 2 R In Love			1	1	1	1	1	1			1	1	1
Venus De Milo		1	2	2	2	2	2	2		1	2	1	2
It's No Secret (What God Can Do)									1		3	4	5
Condition Of The Heart	5	3	3	4	3	3				3	6	4	5
International Lover	4												
Under The Cherry Moon													
Girls And Boys													
Raspberry Beret	2				4	4				4	5	3	4
Do Me, Baby	3												
Starfish And Coffee	1								3		4	1	2
Strange Relationship						5	5					5	6
Free									1				
How Come U Don't Call Me Anymore					6								
The Ladder					7								
If U Let Me Undress U													
When 2 R In Love [closing portion] - Three	6	4	6	8	6	6	6	6	5	9	6	7	7
Track	Milan 17 July	Milan 19 July	London 29 July	London 3 Aug	Stockholm 11 Aug	Rotterdam 18 Aug	Rotterdam 21 Aug	Copenhagen 21 Aug	Hamburg 30 Aug	Hamburg 31 Aug	Modena 3 Sep	Dortmund 8 Sep	Dortmund 9 Sep

CONCERT CONCERT

Toegang vanaf 18.00 uur  
Geen voorprogramma  
Aanvang show 20.30 uur

STADION  
FEIJENOORD  
ROTTERDAM

17 Aug. 88

CONTOLE CONTOLE

f 50,- f 50,-

4100410

CONCERT CONCERT

Toegang vanaf 18.00 uur  
Geen voorprogramma  
Aanvang show 20.30 uur

STADION  
FEIJENOORD  
ROTTERDAM

18 Aug. 88

CONTOLE CONTOLE

f 50,- f 50,-

4200354

CONCERT CONCERT

Toegang vanaf 19.00 uur  
Geen voorprogramma  
Aanvang show 20.30 uur

STADION  
FEIJENOORD  
ROTTERDAM

19 Aug. 88

CONTOLE CONTOLE

f 50,- f 50,-

1300249



*"If you got the blues snap your fingers. If anybody's clapping, that ain't sexy. Snap your fingers. There you go. Now... do it real fast, everybody. You know what that is? Orgasm."*



Throughout the show Prince appeared to be quite talkative. "Blues in C (If I Had A Harem)" was introduced by him saying, "Holland, I think I got the blues. We got to do one for all the old folks in the house," continuing over the intro, "Can I play the blues tonight? Is that alright? We got to do one for grandma" Later after some soloing he said, "If you got the blues snap your fingers. If anybody's clapping, that ain't sexy. Snap your fingers. There you go. Now... do it real fast, everybody. You know what that is? Orgasm." Prince then soloed more on guitar, playfully humming along. The song ended in a cheerfully sung "nothing that I wouldn't do," adding a lavishly uttered "for you!" For the second part of "When You Were Mine," Prince playfully changed some lyrics, "I know that you're going with another motherfucker, I don't care. I love you girl, I just wanna be your sucker."

"Anna Stesia" contained the usual "preaching" with lines like, "Do we love one another? That is the voice inside. God wants to love us but we must first love Him. I love God. ... That's why I came here to sing to you tonight. I feel good now. I feel good now, 'cause I'm here with all of you. Do we love God? Do we love God? We can party and have a good time but we must love Him." Later, during "I Wish U Heaven" Prince added, "Holland if anybody here feels good tonight, you don't feel as good as I do." "Alphabet St." started unusually with Cat beginning her "Cat rap" a cappella, although she stopped after two lines when the drumbeat kicked in.

#### **18 August 1988: Stadion Feijenoord, Rotterdam, The Netherlands**

The second show in Rotterdam occurred on the warmest night of the year in Holland. In the afternoon Prince and band did a photo shoot with photographer Frank Griffin on the training field behind the stadium.

"Blues in C (If I Had A Harem)" was quite unusual. The song started with Prince improvising on his guitar while singing the first two verses with only his own voice as back-up. He then cued the band and asked them to "keep it upstairs," not to go into the "breakdown" part after the first 12 bars. The rest of the song was primarily instrumental, with no more verses sung. As on the previous night Prince asked the audience to snap their fingers and asked them if they could identify the resulting sound. As a result of many in the audience having attended the previous night's concert, the audience yelled, "Orgasm!", to which a surprised Prince remarked, "Orgasm, Right! You knew it!"

"Head" began as usual, but prior to entering into "A Love Bizarre," Prince asked the band to "slow it down." He then rapped the first verse of "Dead On It," the only live rendition of this song known to exist. "I Wish U Heaven" was again extended to incorporate some lines of "God Is Alive."

The piano medley was received very positively by the Dutch audience. Prince remarked at one point when the audience enthusiastically sang along, "Too beautiful." The sequentially played "Strange Relationship" had the crowd enthusiastically echoing the "ship-ship-ship" part of the song, after which Prince, pretending to be offended, remarked, "You're not supposed to sing louder than me! I know what to do for you." He improvised a finger-quick solo before continuing with another verse of the song.

#### **19 August 1988 (am): Het Paard van Troje, The Hague, The Netherlands**

Following the second Rotterdam show, Prince played an aftershow in front of around 400 people at Het Paard van Troje ("the Trojan Horse"), a small club in The Hague where Prince resided during his Dutch stay. They witnessed a two-hour show, which started at 3:00 am.

The concert began with a building drumbeat evolving into a jazz-flavoured instrumental jam. Prince started playing his white 'Model C' guitar from backstage and appeared in Eric



Leeds' black Madhouse cloak. Leeds was absent from the gig, preferring to stay in the hotel. The 13-minute instrumental jam had Prince playing the "Rave Unto The Joy Fantastic" guitar line. Matt Fink was also given a chance to excel with some jazz-infused piano playing. Prince asked after the number, "Show of hands, how many are drunk?" Noticing that few raised their hands, he was delighted. "Alright! You mean you gonna actually hear what we play tonight? You're not gonna make up the notes in your mind?" He began playing a funky guitar riff, asking, "What kind of beat can you put to that?" A loose rendition of "D.M.S.R." followed.

Again, Prince incorporated the "Rave Unto The Joy Fantastic" guitar line before playing a portion of "America." "We do this next one in the dark," Prince said after playing "Just My Imagination." He began "People Without" by reciting lines from the song. He repeated the phrase "people without" at the beginning of each line of the verse, followed by the completion of the declaration. An example lyric was, "People without... spend money on things they can't afford. People without... do ecstasy." The song was largely created on the spot and it remains unreleased to this day. It is based around a synth-bass riff that recalls both "Sign O' The Times" and Madhouse's "Six," a portion of which was also incorporated into the song. The effect of the improvised performance was potent and highly dramatic.

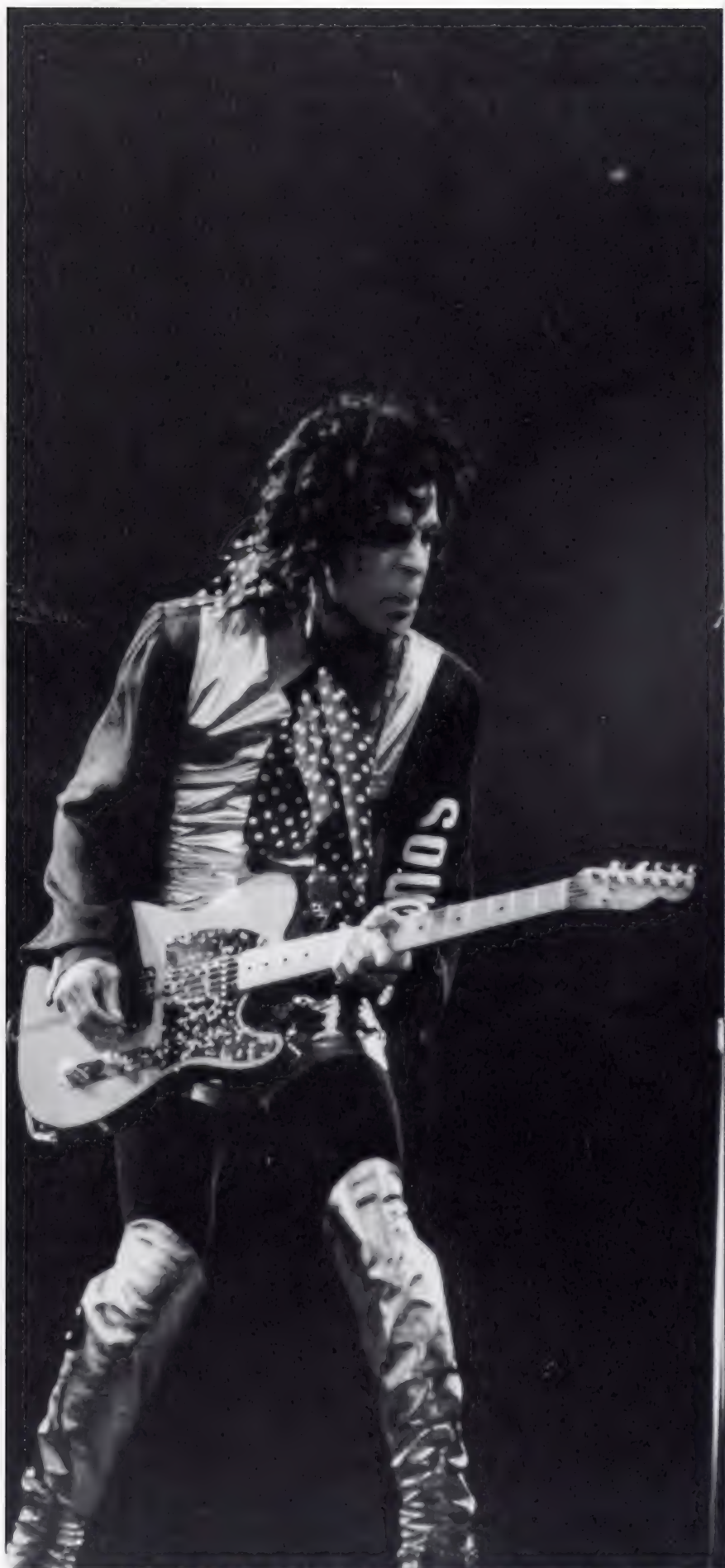
A fairly straightforward rendition of "Housequake" followed, before Boni Boyer took the lead for a medley of "Down Home Blues" and Jerry Leiber's and Mike Stoller's classic 1952 number "Kansas City," which has been covered by dozens of artists, including James Brown, Little Richard, Fats Domino, and Albert King. Boni was also spotlighted on a long, jam-filled take on "Cold Sweat," doing a convincing James Brown impersonation (which became a regular feature of the performance of this song). Prince played the drums during this song, while Sheila E joined Cat and Boni front stage. Sheila E. also incorporated the "Transmississippi" into "Cold Sweat."

Played next was a 13-minute bluesy jam that borrowed from the extended 12-inch segment of "I Wish U Heaven," although Prince sang lyrics from "Forever In My Life." It was followed by the live premiere of "Still Would Stand All Time." After someone in the audience yelled out, "Play 'I Wanna Be Your Lover,'" Miko played a very brief riff from that song. Boni took over again for "I'll Take You There." Prince's guitar was brought to the fore on "Rave Unto The Joy Fantastic," which included some trumpet riffs and chants from "Housequake" and "It's Gonna Be A Beautiful Night." "Thank you! God is love, good night," Prince said as he left the stage.

#### 19 August 1988: Stadion Feijenoord, Rotterdam, The Netherlands

The concerts in Rotterdam were initially planned to be opened by a support act, Funky Stuff, a Dutch band led by 18-year-old saxophone player Candy Dulfer. After rehearsing for two days, however, they were told that Prince had changed his mind about having an opening act. Dulfer promptly had Steve Fargnoli deliver a message to Prince, telling him he was "missing the chance of a lifetime to see a girl play her ass off on the saxophone."

Prior to the third show Prince requested an audience with Candy. As a way of apologising for what happened, he asked her to join him onstage during that night's show for "Blues In C (If I Had A Harem)." And so she did. She was dressed in jeans and a T-shirt (she was just visiting the show as an audience member) but with her own saxophone which was rushed to the venue by her parents from her home near Amsterdam. "Blues In C (If I Had A Harem)" was performed as an instrumental for the occasion of Candy's debut and Prince seemed to be very impressed by her performance, saying, "Wait a minute, who is this? Wait a minute baby, this is my stage!" Eric





*"The way I see it, God is just a voice inside of you."*

Leeds and Matt Blistan played the "Billie's Bounce" part and Candy improvised over it. Prince then remarked, "Wait a minute. My horn players couldn't stop her. What's up here? Yeah! Boni put something on her, we got to stop this girl, she's taking the show!", which had Boni singing part of "Down Home Blues." Later in the show, Prince lay on the ground at Candy's feet and purred, "The things you do to me. Oooh, Candy D."

After her guest performance Candy did not remain backstage, instead returning to the audience to enjoy the rest of the show. Going back into "When You Were Mine," Prince rhythmically strummed a chord on his guitar, telling the audience, "When I say 'whose house?' I want y'all to say 'Prince's house'." Whose house? Shit. Whose house? That's right! Now real quiet, everybody, whose house? Your motherfuckin' Skippy! In his "love is God" speech in "Anna Stesia," Prince referred back to this, saying, "This ain't Prince's house no more. This is Prince's house no more. When I say 'whose house,' I want y'all to say 'God's house.' Whose house? Whose house?" The audience response pleased Prince. The "first half of the show..." speech was done in "I Wish U Heaven." He also asked the crowd again "whose house?", which had the audience dutifully answering "God's house." "Alphabet St." was left off the set list, making "1999" the concluding song of the show.

Following the show, Prince went to a nightclub in Amsterdam called Bios. He met Anna Garcia, a 17-year-old Dutch girl, who he had first encountered in London on the *Parade* tour. She visited him several times during the remainder of the European tour. On her 18th birthday, December 31st, she went to Minneapolis and lived with Prince for a short time. She is credited as Anna Fantastic on *Batman*. Prince's original name idea for her was Joy Fantastic.

When he was back in Minneapolis in mid-September, Prince called Candy Dulfer at home inviting her to guest at a concert in Washington D.C. and for some recording sessions. He then asked her to join the band for the *Nude* tour in 1990, which she declined, fearing a loss of her independence. They have since worked together many times, most recently on Prince's 2002 *One Nite Alone...* tour of Europe.

#### **21 August 1988: Idraetsparken, Copenhagen, Denmark**

Following the three Dutch concerts, the tour returned to Scandinavia for an outdoor show at Idraetsparken in Copenhagen, Denmark, in front of 27,000 spectators. Disturbed by the photographers' persistent flashlights, Prince abruptly stopped "Housequake" and said, "Would you all stop that?" As it was obvious that they wouldn't stop taking photos, Prince and the band posed briefly to allow for the photographers to take some pictures. Prince said, "If you want some pictures, take some pictures! I want you to go home so we can have a party. You got enough pictures?" They then picked up where they left off, continuing with "Housequake."

"Head" was highly unusual, as Sheila E. added the "Trans-mississippi Rap" from "It's Going To Be A Beautiful Night" to the song. Eric Leeds inserted the riff from "Six" and Prince addressed the crowd before they went into "A Love Bizarre," "Raise your hands y'all! When I say 'whose house,' I want y'all to say 'Prince's house'." "A Love Bizarre" was very short, as Prince stopped it by asking "whose house?" to which the crowd responded, "Prince's house!" "Do you mind if I just take a minute," Prince said as he started playing guitar, which led into an extraordinary "Blues In C." "Now they tell me they got another party on the street," he remarked. "The party's here tonight!" He only sang one line from "Blues In C (If I Had A Harlem)" before he got the audience to shout "party." "I know they heard us," he commented. The song went into "Down Home Blues," with Boni Boyer taking over on lead vocals.

A second segment of "Anna Stesia" was played, as Prince told the audience, "God is inside you. When I say 'whose house,' y'all say 'God's house.'" "I Wish U Heaven" was extend-



ed and Prince said, "Listen, the first half of the show, that was for you. You expected me to do it." However, instead of explaining the motivation behind the second half of the show, he got the audience to repeat that it was God's house. Then he instructed the men in the audience to grunt and the females to do a high-pitched bird call, which obviously amused Prince as he started laughing, before exclaiming, "Kiss."

The piano medley was fairly brief but interesting nonetheless. Prince played "Free" (only performance in Europe), "Venus De Milo," and "Starfish And Coffee" before something that might be called "If U Let Me Undress U," which was likely improvised on the spot. The lyrics included the lines, "I don't know, baby, I think, I think I want ya. I don't know, baby, I think I care. If you let me undress ya. If you let me undress you. If I undress you, baby." The piano medley closed as usual with a bit of "When 2 R In Love."

Following the Copenhagen show, Prince remained in Denmark, recording music with Anna Garcia at a studio called Medley in Copenhagen on August 23rd. He then left for Germany (it was still West Germany in 1988).

#### **27 August 1988: Waldstadion, Frankfurt, West Germany**

The Waldstadion show, the first of five German shows, was attended by close to 50,000 spectators, the largest crowd of the entire tour. To provide everyone with a good view, Prince resorted to the use of video screens. With the plan to televise the last show of the tour, Dutch director Egbert van Hees, who was made famous by capturing live concerts of Lionel Richie and Madonna in 1987, was asked to direct the recording of the Frankfurt show. This was also Prince's test to see if he was capable of directing the recording of the final show of the tour. Three days later he would also capture an aftershow in Hamburg on video, which landed him the job over British director David Mallet (who was also considered).

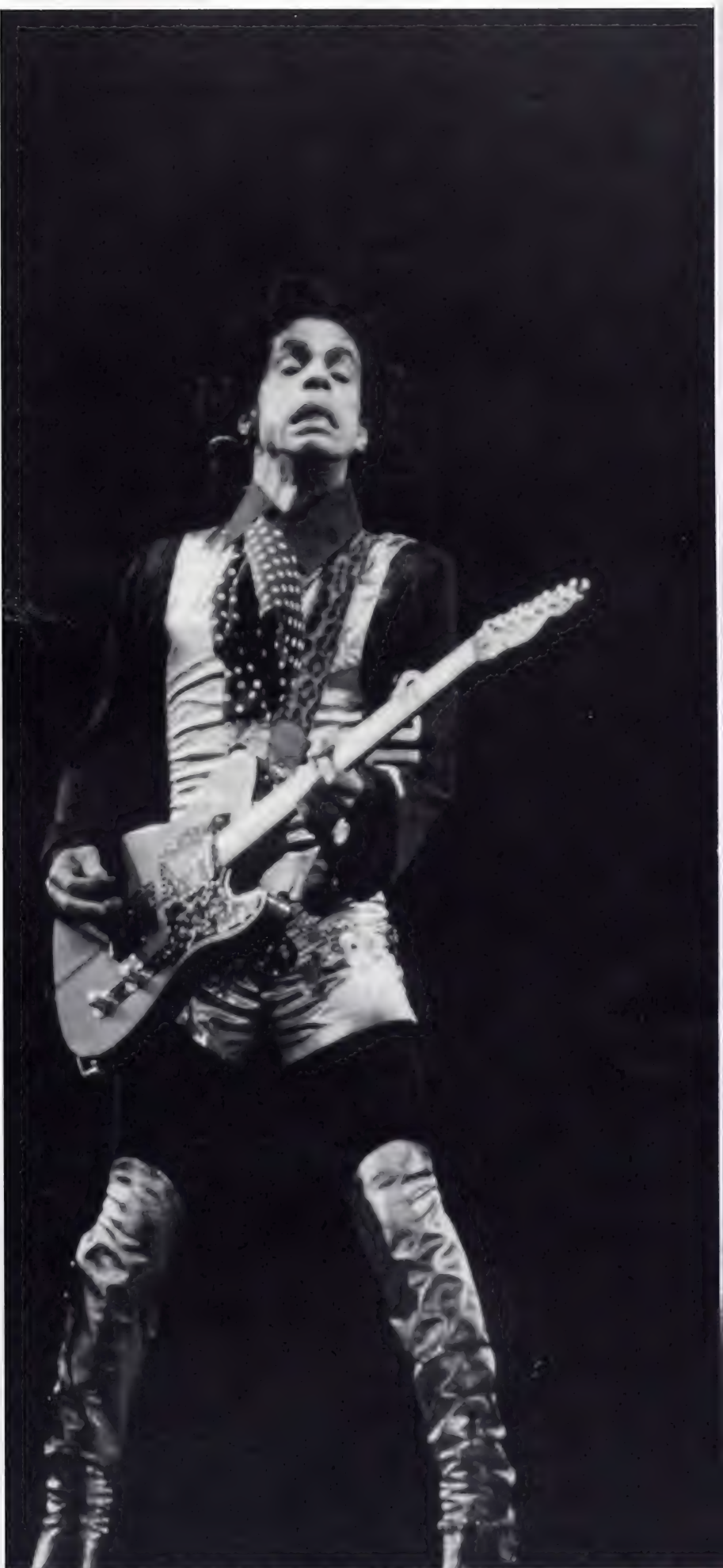
The "A Love Bizarre" portion was omitted from "Head" on this night. "Blues in C (If I Had A Harem)" was a bit longer than on some other shows, elaborating on the guitar improvisations near the end. The guitar riff back to "When You Were Mine" was also a bit unusual, with Prince simply strumming a chord rhythmically, rather than playing the melody line as usual. "The Cross" had Prince singing, "He is coming, he is coming. Look over there! He's coming. Do you believe it?" "I Wish U Heaven" was once again quite extended. Miko and Levi played solos and jammed, and Prince added a small portion of "Take This Beat" before the band started into "God Is Alive."

After the concert, Prince, his band members and entire crew, as well as 150 invited guests, attended a party thrown by a wealthy German broker. At midnight, Prince appeared on a stage to sing "Happy Birthday" for Steve Fargnoli, who turned 39 years old.

#### **30 August 1988: Wilhelm-Koch Stadion, Hamburg, West Germany**

The planned concert at Hamburg's 65,000-capacity Volksparkstadion was cancelled because of problems that occurred during the Monsters of Rock festival; Prince did not consider the stadium sufficiently safe, so he decided to play the far-smaller Wilhelm-Koch outdoor arena for two nights instead.

To allow for more darkness, the show at the Wilhelm-Koch stadium, situated near the centre of Hamburg, started at the late hour of 9:30 pm. However, the high volume of the music caused complaints from neighbouring apartment houses and the police threatened to stop the show. There was talk about cancelling the next day's concert unless they could guarantee a 7:30 pm start, instead of 9:00 pm, which was printed on the tickets. A letter from Prince was printed the next day in a Hamburg newspaper, saying, "My music shouldn't disturb anybody – it should meditate happiness. Let your kids have





***"The first half of the show. I did that because I thought you expected me to. But this is the real reason why I came. This. For what's inside here, what's inside there. Not what's down there. Oh yeah, we all make mistakes. I made a 152. But from now on I wanna make 'em for the right reason. That reason. And that's what it's all about."***

this happiness. Lovesexy is more than a word."

"Head"/"A Love Bizarre" was more elaborate than usual. Prince rapped, "I want everybody clapping your hands on the two and four. If I don't see everybody doing it, we got to go home." Over the intro to "Little Red Corvette" Prince said, "Love, can it be trusted? I don't know, maybe we can find out. Germany clap your hands. We're gonna party all night long." Then, instead of singing the first verse to the song, Prince spoke the lyrics (until "But it was Saturday night...").

After "Dance On" and Sheila E's drum solo, Prince unexpectedly delivered a short a cappella rendition of "It's No Secret (What God Can Do)." However, instead of following it by a piano medley, Prince went into the intro of "Let's Go Crazy," which launched the hits segment.

Instead after beginning "Purple Rain" as usual, Prince asked to "break it down," which had Sheila remove the snare drum from the song. Prince then said, "Listen, this is what it's all about. This! The first half of the show. I did that because I thought you expected me to. But this is the real reason why I came. This. For what's inside here, what's inside there. Not what's down there. Oh yeah, we all make mistakes. I made a 152. But from now on I wanna make 'em for the right reason. That reason. And that's what it's all about. I wanna thank each and every one of you for coming down to see us tonight. So for you I sing this." He then launched into the first verse of "Purple Rain," still without the snare drum, which returned only immediately before the chorus.

### **31 August 1988 (am): Grosse Freiheit 36, Hamburg, West Germany**

Prince played a late-night gig at Grosse Freiheit 36, a disco in Hamburg, following the first concert in the city. The two-hour set opened with a long take on "Just My Imagination," followed by "Rave Unto The Joy Fantastic." Prince experimented with different horn riffs and elements of the song. He began "Girls And Boys" a cappella before the band joined him. The next portion of the concert saw Prince at the piano for a medley of songs, beginning with "Venus De Milo" before moving on to "Starfish And Coffee," "Raspberry Beret," and a bit of "People Without." He continued with "Condition Of The Heart" and "Still Would Stand All Time." The latter gradually evolved into a full band gospel-style number, with the audience taking part and repeating the title over and over. Taylor Dayne guested onstage to sing along and she contributed passionate vocals.

A version of "Strange Relationship" was played next and featured the whole band, which was followed by "A Love Bizarre," before Boni Boyer took the vocal lead for "I'll Take You There" and "Down Home Blues." "Cold Sweat" was performed as an instrumental with extended solos as well as snippets of Michael Jackson's "Bad" (from *Bad*, 1987) added by Prince. After "God Is Alive," the set closed with "Purple Rain" and "1999" segued into the '80s medley. The concert concluded at 4:45 am.

### **31 August 1988: Wilhelm-Koch Stadion, Hamburg, West Germany**

The first half of the show was straightforward and devoid of much improvisation. In the transition from "Head" to "A Love Bizarre" Prince said, "I do believe that is a bass, I do believe his name is junior, I do believe y'all gonna sing. You're ready? Come on: Junior, play the bass. Junior, play the bass" Before shouting "horns" to cue "A Love Bizarre"

As with the previous night, "Anna Stesia" was performed without much preaching. In the extended 12-inch version segment of "I Wish U Heaven," Prince brought the guitar, horns, bass and then Cat, Sheila, and Boni, to the fore asking the crowd members each time if they were funky. He also addressed press reviews of the first night's concert by saying,

"Hamburg! Contrary to rumour people from Minneapolis can read. ... I looked in the newspaper this morning, and it said yesterday, all we did was do sex, sex, sex. Are we having sex right now? I did not think so. I think we're having a good time now." Prince introduced "Kiss" by saying, "Everything you heard is true. I am crazy, but I know, I know, I know there is a heaven, I know there is a hell. I know that God is alive. That's why I can resist the ever present kiss."

A piano medley was once again performed. It consisted of (after "When 2 R In Love") "Venus De Milo," "Condition Of The Heart," "Raspberry Beret," and "Strange Relationship." Unusually, Prince skipped the closing portion of "When 2 R In Love," ending the medley with "Strange Relationship." It is not clear whether "Alphabet St." was played as a final encore on this night. It is not included on the circulating tapes of the show and it's not unlikely that the show was cut short due to curfew problems the prior night.

Prince spent most of the week before the concluding Dortmund shows in Hamburg. He visited Madhouse, a Hamburg club, on several occasions.

### **3 September 1988: Stadio Braglia, Modena, Italy**

This sixth show in Italy (after five shows earlier on in the tour in Milan) took place in Modena in Central-North Italy. There was some playful interaction between Prince and Cat at the end of "Sister." Prince sang to Cat, "You wanna party or what? I gave you money, I gave you money," stopping the song, shouting, "Show me!" In the ensuing interlude prior to "Adore," Prince said to Cat, "Get on that swing. I wanna be your lover, baby. What's happening? Where's your clothes? You want me to buy you some? Talk to me!"

"Pop Life" was dropped from the set list and did not return for the remainder of the tour. The extended segment of "I Wish U Heaven" had some excellent guitar playing on the blue angel guitar after which Prince proceeded with some lines from "God Is Alive." He said, "I know that God is alive, he brought us here tonight. He gave us this song to sing. He gave me a guitar to play." He then launched into more soaring guitar work.

The night's piano medley was one of the most exceptional of the tour. Instead of playing "When 2 R In Love," usually the first song in the medley, Prince started with "Venus De Milo" and followed that with a portion of "When 2 R In Love." He then played a short blues instrumental and went into the gospel "It's No Secret (What God Can Do)," taking a short pause midway through the song to bow for the audience. Then followed "Starfish And Coffee," "Raspberry Beret," and "Condition Of The Heart," after which Prince surprisingly went into an instrumental take on "Under The Cherry Moon," a song not previously heard in the 1988 shows. Yet another surprise came with a full vocal version of "Girls And Boys," another tour first.

An open-air concert at Rome's Stadio del Marmi on September 5th was originally planned to be the final date of the European tour. However, it was cancelled as the 20,000-seat stadium and national monument was in a fairly advanced state of decay. It was decided that it shouldn't be further threatened by rock concerts. The concert was scheduled to be screened by RAI, Italian TV, and sold throughout the world. The broadcast was shifted to an added show in Dortmund.

A performance in Madrid, Spain never materialized due to problems with finding a suitable medium sized indoor venue. Cris Lozano, owner of club Oh! Madrid, had already offered his venue for a possible afterparty. When it became clear that there would be no concert, the club attempted to convince Prince to play in any case at midnight on September 6th, the fifth anniversary of the club. This plan didn't meet the consent of Prince's management. After the September 4th concert in Rome was cancelled, Prince expressed his desire to perform at the club after all. Tickets were printed and the show (which



would only admit 1,000 people) was announced. The next day at 10:30 am, with part of the crew already departed for Madrid, promoter Gay & Company received a phone call, which informed them that Prince had changed his mind. He had apparently taken a flight from Italy to London in order to flee the paparazzi and would not perform at the club.

#### **8 September 1988: Westfalenhalle, Dortmund, West Germany**

For the two final shows of the European leg of the tour in Dortmund Prince and entourage stayed in the Sheraton Hotel in Essen some 40 kilometers from Dortmund. A late addition to the tour, the September 8th show was used as a full-scale camera rehearsal for the semi-live telecast of the concert on the 9th. Sixteen cameras were assembled to capture the show. A seventeenth camera was brought in for the actual live broadcast the next night.

Prince (whether by accident or not) started off his intro to "Blues In C (If I Had A Harem)" in the key of D. "She got me wrong," he said, "...Yep." Then he stopped playing and continued a little two-tone-strum in C, before cueing the band in. The song was otherwise played as usual, though it focused on guitar soloing more than on some other nights.

Like in Modena, the extended portion of "I Wish U Heaven" featured the lyrics to "God Is Alive." "This is not music, this is a trip," Prince said before this night's piano medley, which was a standard one, containing "When 2 R In Love," "Venus De Milo," "Raspberry Beret," "Condition Of The Heart," and "Strange Relationship," before going back to "When 2 R In Love" (and Eric Leeds' "Three" coda). "Alphabet St." was again the final encore. "This is not music, this is a trip, no it's not a drug, it's something more hip," rapped Prince while the beat to the song began.

#### **9 September 1988: Westfalenhalle, Dortmund, West Germany**

The European tour concluded with a second concert at Westfalenhalle, Dortmund. Using 17 cameras, the show was filmed by a crew of 75 people. For the telecast of this show, Prince wanted a responsive crowd and judging by the Rotter-

dam performances, he thought the Dutch audience was up to the job. The initial plan was to stage the show indoors in the Netherlands, the Statenhof in The Hague was considered. When it appeared the roof of that venue wouldn't be able to support all the equipment, the decision was made to shift the show to Dortmund with tickets being sold primarily to Dutch people. In fact, tickets for the show initially weren't planned to be sold in Germany at all. However, when it turned out the show wouldn't sell out in Holland, the remaining tickets were sold there. A total of 8,500 Dutch spectators attended the show. The production was in the hands of the Dutch company ID-TV. The concert was broadcast live or semi-live in 12 countries and later turned into a two-part home video, *Lovesexy 1* and *Lovesexy 2*.

Throughout the show Prince addressed the crowd as "Europe." Apart from the fact that the concert was being televised and everyone trying their best to deliver a perfect performance, the show was pretty much devoid of improvisation and the "preaching" was kept to a minimum. The majority Dutch audience treated the concert like a domestic show and claimed the German venue as theirs by chanting "Holland, Holland" during the intermission.

During the solo in "Anna Stesia," Prince's guitar failed. The song was not cut short but instead performed without the guitar solo. A piano medley featuring bits of "Venus De Milo," "Starfish And Coffee," "Raspberry Beret," "Condition Of The Heart," and "Strange Relationship" was performed for the final time. After a verse of the latter song, Prince doodled on the piano, then erupting into a hammering, polka-style melody. "Oh, Come on," he told the audience semi-offended by their enthusiastic response to this, before continuing with another verse of "Strange Relationship."

After the show Prince and the band members attended a wrap party for tour and film crew held in a disco called Orpheum in Essen. The *Lovesexy* circus returned to Minneapolis the following day.

By JOOZT MATTHEIJ, PER NILSEN, and LARS EINARSSON.

Editing by ERIC BENCHIMOL.

Thanks to SIDNEY JANSSEN and THOMAS DE BRUIN.





# I DON'T FIT THE FORMAT



PRINCE HAS BECOME KNOWN AS ONE OF THE MOST technology savvy musicians in the business. Using the power of the Internet and his own NPG Music Club Web site, he has been experimenting in recent years with new and improved distribution methods – including the most up-to-date computer technology as well as traditional CDs – to get his music out to fans.

The cutting edge technologists among us are accustomed to downloading the latest Prince tracks via computer, while others swear allegiance to compact disc technology. In addition, most fans are also familiar with Prince on vinyl and cassette tape. But there is another format for Prince music that many fans have probably never even seen: Prince on 8-Track tape.

Aaron Bicchieri of Rawhide Records, a Washington retail shop that specializes in vinyl and tapes, said collectors are starting to seek out the 8-Tracks, particularly those from the '80s. "There is a huge demand for some Prince 8-Tracks, not so much for others," Bicchieri said. "The 'Record Club Only' cartridges from the 1980s can pull in big bucks, while the earlier ones run between \$10-20." Bicchieri pointed out that 8-Track collecting is a specialty niche. "The demand is definitely higher for vinyl than tape," Bicchieri said. "Turntables are still being manufactured, and vinyl can produce exceptional sound quality. Cassettes are on the way out, and 8-Tracks are coveted by a demented few, and reel-to-reel tapes are extremely scarce and are being hoarded by grey-haired millionaires and Vietnam vets."

## Music for automobiles

The 8-Track format was developed in the mid-'60s basically as a method to play recorded music in automobiles. Automobile manufacturers of the time made car radios and record players available so drivers could enjoy their favourite music while on the road. But, as you can imagine, having a record player under the car dashboard was not the best way to listen to music. If the driver had to rumble across train tracks or encountered any potholes, the record spinning on the player under the dash would jump, skip, and scratch.

Seeking to improve upon the automobile audio experience, the Ford Motor Company in 1965 offered the 8-Track player as an option on its 1966 model cars. At that time, the automobile was the only place 8-Track players were available, and tapes were mostly sold at auto supply shops and truck stops. It would be another year

before 8-Track players for home use became available.

Malcolm Rivera, co-creator and webmaster of 8-Track Heaven, an online resource for 8-Track collectors, said there was a precursor to the auto 8-Track. "Before the 8-Track, of course, the 4-Track tape became very popular for awhile," Rivera said. "The 4-Track system was refined and marketed as a car accessory by Madman Ernie Muntz, a West Coast used car dealer looking for something he could offer as an accessory to boost his used car sales. His marketing and distribution arrangements were spotty at best, relegating the 4-Track format to the inferior status of a regional phenomenon, most popular in such locales as California and Florida, but unpopular or unknown in many other areas."

Rivera explained that the 4-Track format, originally developed in 1956 (also in conjunction with Ford Motors), was initially dismissed as unmarketable and lay dormant until the early '60s, when enterprising Muntz saw its potential. Muntz acquired rights to the format and began marketing both hardware (players) and software (pre-recorded tapes) as well as licensing music from major record labels.

"It was perhaps Ernie Muntz's initiative that rekindled Ford's interest in offering an in-dash tape cartridge system," Rivera said. "Despite 4-Track's potential to deliver better sound quality, it was the 8-Track format that eventually dominated. Not the least reason for this was Ford's de facto endorsement." The physical similarity between 4- and 8-Track cartridges permitted the development of converters that fit into the increasingly obsolete 4-track players and enabled them to play 8-Tracks.

## America vs. Europe

In 1978, when Prince made his debut with *For You*, cassette tapes, which evolved in Europe for use in small portable tape players that didn't require automobile installation, had captured a large part of the pre-recorded tape market. The 8-Track format, while available in Europe, never really caught on big with European consumers who preferred the smaller cassette tapes.

"Cassettes were originally disdained by audio critics as very low-end technology, even compared to 8-Tracks," Rivera said. "The tracks themselves, the portion of the magnetic tape holding the information, were only half as wide as those on 8-Tracks, and cassette tape

From his debut in 1978 with *For You* all the way up to *Sign 'O The Times* in 1987, Prince's music was available in the square plastic cartridges known as the 8-Track tape. This article discusses a format for Prince music that has been all but forgotten.



moved at half of 8-Track's speed, combining for a very low perceived potential for sound reproduction."

However, the cassette format offered a number of features that found favour with U.S. consumers more interested in convenience and versatility than high-end sound reproduction. "Cassettes were inexpensive (blanks then sold for between \$1 and \$2 U.S.), players were portable and could record as well as play, and the tapes were smaller and yet could hold more music (up to 90 minutes, and later a full two hours) than preceding formats," Rivera said. "Thus, cassettes actually caught on more quickly in the U.S. than in Europe, in spite of the U.S. market saturation of the 4- and 8-Track formats."

The British music industry began releasing 8-Track cartridges at the same time as it introduced cassettes. Although the 8-Track format was still enjoying success in the U.S., the format did not sell well in the British marketplace and had faded out by the mid-1970s. These days, 8-Track tapes are still being made by a few small specialty makers, but for the most part the bulky tape cartridges are coveted more as collector's items.

Dan, an 8-Track collector originally from Fresno, California and now residing in Stillwater, Oklahoma, said 8-Tracks helped make it easier for people to listen to recorded music in their cars. He became a fan of the 8-Track format in 1969, the early days of the 8-Track. "Being a car nut and a teenager, having music in the car was paramount," Dan said. "My first player was an Automatic Radio 4 and 8-Track deck. My first tape was Cream Wheels of Fire. That car was a VW Dune Buggy. Since it was a 6 volt system in the VW, I had to use 12 volt lantern batteries to power the tape player."

Dan, who said he never had one of the car record players, said that he imagines that "having a record player in the car probably didn't work very well," but the tape technology came along and made it possible to listen to recorded music in vehicles and he still enjoys listening to his music on 8-Track today at home and in his truck. "Today I drive a '97 Ford pickup and it was fun to install a Craig floor-mount Quad 8-Track player," Dan said. "The younger people that I work with think I'm crazy, but 8-Tracks still rule in my world. A recent addition to my vehicle stable is a '73 VW Bug. Of course it had to have a Blaupunkt AM/ FM/ 8-Track indash player. I enjoy being able to get the music I like at a Salvation Army for \$0.10 per tape. How crazy is that?"

## Strengths and weaknesses

8-Track cartridges are twice as big as cassette cartridges. 8-Track aficionados say the best thing about the 8-Track is its simplicity. All you have to do is pop the tape into a player and it will play continuously. You don't have to take an 8-Track out of a player and turn it over as must be done with a cassette tape. The bad thing about the 8-Track tape is that you cannot rewind the tape if you want to hear a song again. 8-Track tapes are an endless loop inside the cartridge. So, if you want to hear "Computer Blue" again, you'll just have to wait for the tape to play through until the song comes up again!

In addition, 8-Tracks would sometimes have songs out of original sequence. For example, here is the track list of the *Purple Rain* 8-Track tape:

Program 1: "Let's Go Crazy" / "Take Me With U" / "Computer Blue" (Beginning)

Program 2: "Computer Blue" (Conclusion) / "Darling Nikki" / "Purple Rain" (Beginning)

Program 3: "Purple Rain" (Conclusion) / "I Would Die 4 U" / "Baby I'm A Star"

Program 4: "When Doves Cry" / "The Beautiful Ones"

Another drawback is that many 8-Track tapes have broken at the splice point inside their cartridges or parts have deteriorated over the years. These minor maladies can be repaired by knowledgeable 8-Track collectors so that the tapes can be played and sound as good as new.

Finding Prince's first few albums on 8-Track tape is relatively easy. It's the later titles that were released on 8-Track in smaller quantities that are harder to find. Phyllo Beddoe, an 8-Track enthusiast, said 8-Track tapes were discontinued in retail stores in 1982. This

made certain 8-Track tapes more difficult to find. "8-Tracks were only available through members only CRC (Columbia Record Club) and RCA record clubs," Beddoe said. "This came to an end sometime in 1988 or possibly very, very early 1989. These record club exclusives can be hard to find. Titles from 1983 are usually far easier to find than those from '85-'88." Beddoe said as time and technology changed, 8-Track tape production slowed. "Demand dwindled at an ever-increasing rate toward the final years," Beddoe said. "Only diehards who live in caves and yokels unsophisticated by the rest of the world's standards must have been buying them regularly."

## Collectors

Ron Young, an 8-Track collector from Seattle who owns 2,500 8-Track titles, says 8-Tracks are plentiful, but some by certain artists, such as Prince and Madonna, are becoming harder to find. A still-sealed mint condition 8-Track of Madonna's 1987 album *You Can Dance* was recently sold on eBay for \$289.

As are most collectibles these days, 8-Tracks are also becoming very hard to find in mint condition, Young said. "I would have to think that Madonna and Prince titles probably were coming out through record clubs a little later than most other artists, only because they were such big sellers. Record clubs continued to sell 8-Tracks of popular artists until the mid-'80s after most record labels had discontinued making them." Young said it is important to collectors to know that 8-Track tapes for the most part are very inexpensive. The big ticket price tags for certain titles are not the norm. "I personally started collecting just because at one time it was an inexpensive hobby for us music lovers," Young said.

Other 8-Trackers also carefully pointed out that most cartridges sell for \$1 to \$3, depending upon the artist the demand. Meg D. Stanley, of Olympia, Washington, the seller of the sealed Madonna *You Can Dance* 8-Track, said she purchased the tape along with two other Madonna 8-Track tapes about a year ago. "What we had as our '80s style is now sought after as collectible," Stanley said.

Stanley said she is big fan of Madonna as well as Prince. "The '80s brought sex, glamour, and unique self expression for the new generation of music fans," Stanley said. "Madonna and Prince forming and leading the path to true achievement through uninhibited self expression, fashion, lyrics, and song was in our face and gave us our own identities and love for music again."

Beddoe, the 8-Track enthusiast, said some sealed tapes can command a premium. "8-Trackers prize them for their ordinarily virginesque sound," Beddoe said. "People trying to complete their Madonna collection or Kiss or Prince or whatever seem to insist on sealed copies." Generally speaking, a sealed 8-Track of *For You* can be found online at prices ranging from about \$5 to \$20. The same is true of the second album, *Prince*. Prince's titles on 8-Track after the *Prince* album became scarcer, and hence, have a higher value.

Collectors say that sought after 8-Track tapes can still be found at thrift shops, garage sales and flea markets, but it takes a bit more digging these days to find the real treasures. "There were times when I never paid over 25 cents for any title," Young said. "I still get them at the Goodwill for about 69 cents on occasion but most of them are pretty well picked over."

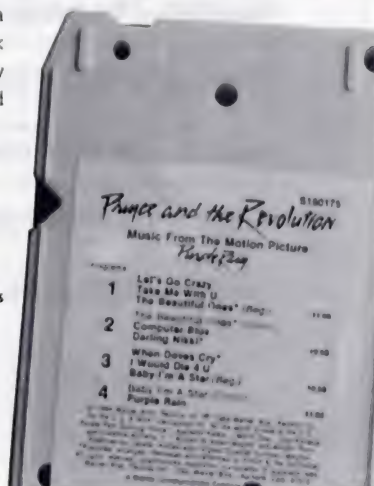
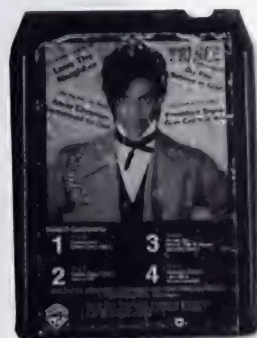
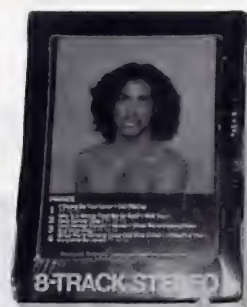
Treasure hunting for 8-Track tapes can also be fruitful in the closets and attics of older relatives. One collector said she personally knows of someone who found a *Purple Rain* 8-Track tape in a box in the back of the closet of an older family member who had been a member of a mail order tape club years ago. It wouldn't hurt to ask older relatives and family members if they ever owned or kept any 8-Track tapes. Who knows, some lucky Prince fan might find a sealed *Parade* album on 8-Track tape in some long forgotten box.

## 8-Track tape sources

Discussion forum: [alt.collecting.8-Track-tapes](http://alt.collecting.8-Track-tapes)

Website: <http://www.8trackheaven.com>

by Debby Lynn Davis





# I'm Possessed



In April, Billboard Books/Watson-Guptill Publications will publish *Possessed: The Rise and Fall of Prince* by Alex Hahn, an experienced writer and a long-time fan of the artist. This will be the first Prince biography to cover Prince's entire career through 2002, and is expected to feature many new revelations and insights. The book can be pre-ordered at a discount through amazon.com and bn.com, and will be available in bookstores in April. UPTOWN's Lars Einarsson conducted an interview with Alex in late January 2003 as he put the final touches on *Possessed*.

## Background

### Can you tell us something about your background?

After graduating college in 1989, I worked as a journalist for several years writing for a daily newspaper, where I covered politics and cultural affairs. I also wrote from time to time on Prince, reviewing *Graffiti Bridge* as well as a show at the Los Angeles Glam Slam club. I entered law school in 1993 and after graduating in 1996, began practicing as a civil litigator.

### How and when did your interest in music begin?

I've loved music since I was a child. I grew up listening to my parents' Beatles and Rolling Stones records. I started playing guitar when I was about 12 and joined my first band at age 14. I never became very good, but was proficient enough to play the sort of "post-punk," alternative music that most interested me then.

### Did you make any albums?

I played on several, including two albums by the Volcano Suns: *Bumper Crop* (Homestead Records, 1988) and *Farced* (SST Records, 1989).

### Did any of your groups cover any Prince songs?

In one of my solo projects, we started doing "Let's Pretend We're Married," but we turned it into an instrumental because it sounded so ridiculous with me singing.

### Do you remember if you had any particular favourite artists early on?

I was into post-punk groups like Gang of Four, the Minutemen, the Meat Puppets, and others. But I also enjoyed keeping an ear cocked toward Top 40 radio and appreciated the craft of any great song.

### When and how did you get into Prince?

After seeing *Purple Rain* when I was 17 years old. Although I mostly listened to alternative music, I was mesmerized by his performances and found his music as intense as anything I had experienced.

### What was it about Prince and/or his music that attracted your interest?

I was also struck by how innovative he was in his use of the recording studio, especially after I learned that he was just one person performing all of the music on songs like "When Doves Cry." I thought "The Beautiful Ones" was one of the most moving songs I had heard. It also seemed that each album he recorded in the 1980s – up until *Sign O' The Times* at least – was more interesting than the last. And going back and discovering his earlier music was a treat. While I was not particularly blown away by *For You*, I thought that *Prince* was an amazing record, albeit in a very different way than *Dirty Mind*.

## Rise and fall

### *Possessed: The Rise and Fall of Prince* – quite a provocative title. In what sense has Prince "fallen"?

The title is certainly not a statement that he has self-destructed or has turned into an outright failure as a musician or person. Rather, the title speaks to the radical changes that have occurred in his music over time. I think a strong case can be made that Prince was the most influential songwriter, musician, and performer of the 1980s. In the same way that the Beatles were clearly the creative leaders of the 1960s, David Bowie set the tone for the 1970s, and Kurt Cobain was arguably the most significant figure of the 1990s, Prince dominated the 1980s. He created a sound that influenced – and continues to influence – a generation of musicians. He also – again along the lines of artists like the Beatles, Bowie, and Cobain – demonstrated both wide commercial appeal and genuine artistic adventurousness.

But notwithstanding the brilliant songs Prince wrote during the 1990s, he became much more concerned with commercial considerations and also, due to his obsession with control, lost contact with most of the musicians and business associates who could have complemented his own talents. As a result, he lost much of his influence and a substantial portion of his hardcore fan base. It's my rough calculation that as recently as the early 1990s, he had about 3 million very serious fans worldwide who eagerly purchased every-



thing he put out. That's a very large core base. Today, that base has shrunk to a group of at the most 100,000 people worldwide. That's a significant and notable decline.

#### **When do think Prince's "fall" began?**

There are a few critical turning points. When he recorded *Sign O' The Times* in 1987, Prince was at the peak of his creative powers. In part, this was due to the large number of interesting, intelligent people he had in his inner circle – Wendy and Lisa, Eric and Alan Leeds, and Bob Cavallo and Steve Fagnoli to name some. Prince was the captain of the ship, but he had strong deputies around him who weren't afraid to offer their own opinions and who often had very powerful ideas of their own. Starting in 1987, though, Prince gradually purged his organization of people who would challenge him in any way. Wendy and Lisa were the first to go. Cavallo and Fagnoli were fired largely because they wouldn't unconditionally support the film *Graffiti Bridge* – a project that proved to be a big mistake for Prince.

Another pivotal transition that occurred during this time period was that Prince started feeling uncomfortable with the darker aspects of his music and personality – which not coincidentally gave his music much of its subversive quality. After shelving the *Black Album*, an album that he concluded represented the "dark" side of himself that he had to vanquish, he created *Lovesexy* in early 1988. With that album, much of the ambiguity and conflict in his music disappeared. He tried to pretend that there was no tension between lust and spirituality – the very conflict that had driven his work from the beginning. Thus, much of the tense, conflicted energy that had been present in his music since at least *Controversy* was greatly diminished. **You mentioned several critical stages of Prince's creative decline. What came next?**

The next key change for Prince came with *Diamonds And Pearls* in 1991. Although the records preceding *Diamonds And Pearls*, *Lovesexy*, *Batman*, and *Graffiti Bridge*, were not nearly as strong as *Sign O' The Times*, each contained strong elements of the experimentalism that had characterized Prince's work throughout the 1980s. While none of these albums were as bold as *Sign O' The Times*, *Parade*, *Purple Rain*, or *Dirty Mind*, they contained passages – for example, the loopy "Batdance," the brilliantly conceived "Anna Stesia," and the classic "Joy in Repetition" – that stood with his best work and which sounded undeniably fresh and bold.

*Diamonds And Pearls*, by contrast, represented a dramatic capitulation by Prince to commercial considerations. He was basically desperate for a hit, and he started conforming to trends like rap music. It was very troubling – the greatest musical innovator of his time blatantly imitating trends. And he didn't imitate them very well; although a lot of great rap music was made in the early 1990s, absolutely none of it was made by Prince. The rapper he added to his group, Tony Mosley, was mediocre. Everyone seemed to realize that but Prince himself. In any case, the sophisticated international fan base that been growing since *Dirty Mind* began to erode with *Diamonds And Pearls*, even though that album put him back near the top of the charts.

#### **Does your book focus more on the "rise" or the "fall?"**

It's about 50-50, frankly. The entire first half of the book traces his life from childhood through 1988, and it's a pretty wild, invigorating ride. In a sense, I think that part of the book is a behind-the-scenes history of some of the most interesting pop music of the last 30 years.

#### **UPTOWN connection**

**You defended UPTOWN in 1998 when the magazine was sued by Prince. Did that have anything to do with the book?**

Not in any direct sense. I got to know UPTOWN's Per Nilsen as a result of the case, and we started exchanging ideas about Prince's music after the suit settled. As a result of those discussions, and of my longstanding interest in thinking more deeply about Prince and his career, I began contemplating writing a book.

**Why did you and the law firm you were with represent UPTOWN on a pro bono basis?**

I thought Prince's suit was frivolous. To simply let UPTOWN go out of business because it couldn't afford to defend the suit would have been unfortunate.

#### **Did being involved in the lawsuit "bias" you against Prince in terms of writing the book?**

I don't think so. The lawsuit certainly didn't affect my interest in his music. The book does contain a brief discussion of the lawsuit, but doesn't belabour the point. I do think, though, that the lawsuit was somewhat symbolic of Prince's powerful need to control everything about his career. He was threatened by the notion of a magazine engaged in independent discourse about his work. In that sense, his actions in filing suit against fan entities ties in with some of the basic themes of the book.

#### **In what capacity and to what extent was Per Nilsen involved in your book?**

Per was an important adviser to me throughout the project, and also made available to me research he had undertaken for earlier projects on Prince, including his book *Dance Music Sex Romance*. Because that book was geared in part to the hardcore Prince fan base and focussed almost exclusively on Prince's music – as opposed to issues of his character, and how those impacted his art – much of Per's research had been inappropriate for presentation in *Dance Music Sex Romance*. Thus, much of that material found a home in *Possessed*. And Per's insights on Prince and his music were helpful throughout the project. Of course, if anyone disagrees with the conclusions in the book, they should blame me and not Per.

#### **Did you do your own interviews as well?**

I undertook a large number of additional interviews. Key people who had not been interviewed included Rosie Gaines, Bob Cavallo, Mark Brown, Dez Dickerson, Howard Bloom, Anna Garcia, Jeff Gold and others. Additionally, many of the people Per had interviewed for his book were re-interviewed after Per put me in touch with them. Alan Leeds in particular was a knowledgeable and insightful source for the project. Alan is something of a living history of R&B, having worked closely with James Brown and George Clinton, as well as contemporary artists like Maxwell and D'Angelo. He's also a great guy. He doesn't have any kind of axe to grind against Prince, but he tells it like it is.

#### **Those sound like good sources, but what about people like Vanity, Apollonia, and Morris Day?**

I and the researchers working with me did everything we could to get these people to consent to interviews, but I knew from the start it would be difficult to get "celebrity" names like these. In the end, I also concluded that Vanity and Morris were not really the type of people who enjoyed unfettered access to Prince or had very much influence on him. People like the Leeds brothers, Cavallo, Bloom – these were the people who helped plan strategy with Prince. Vanity certainly wasn't. The same is true of Morris, really; his whole public persona was really just an aspect of Prince's personality, and Prince invented the "Morris character" we see in *Purple Rain*. So my research was focussed not on the celebrities, but on the people who really had day-to-day involvement with Prince.

#### **Is there anyone you wish you could have interviewed?**

Two people come to mind: Wendy and Lisa. I did everything I could to reach out to them, but they never responded to any of my communications. Nonetheless, I think they are represented fairly and accurately in the book, and I discussed their influence on Prince with a lot of other sources. Karen Krattinger, one of Prince's key aides in the mid- and late-1980s, remains a good friend of Susannah Melvoin (Wendy's sister, who had a serious romantic relationship with Prince in the mid-1980s) and was able to represent Susannah's position very well.

#### **Why do you think Wendy and Lisa didn't want to talk?**

My sense from talking to various people is that Wendy and Lisa remain somewhat traumatized by their experiences with Prince, and that they are trying to put the whole thing behind them. It's too bad they didn't do an interview, because I'll think they'll conclude in the end that it was a fair-minded book and that they would have been well-served by giving me a first-hand account.



### What about Sheila E.?

Based on my communications with her public relations representatives, it quickly became clear that she was in close contact with Prince and wouldn't be interviewed without his approval. I was surprised because I thought she would prove to be more independent. In many other cases – such as Eric Leeds and Rosie Gaines, who have continued to work with Prince on and off over the years – didn't seem terribly concerned about whether he would disapprove of them speaking out.

### Did some sources speak to you off-the-record?

Yes. Some sources specified that certain comments or observations had to be off-the-record, and this was carefully respected.

### To what extent did the interviewees express bitterness? If so, what did the bitterness concern in general?

Most people were not so much bitter as disappointed. Occasionally, people felt like Prince had treated them poorly – such as in not giving them proper credit for a song, or failing to hold up his end of a friendship. But even people who had such experiences retained their respect for Prince as a person.

On the other hand, the disappointment about his musical direction was palpable among many of his former associates. There are many, many thoughtful, intelligent people who believe that Prince has in some ways squandered his potential.

## Themes

### Is there any “dirt” in the book? Do you address Prince's personal life?

The last thing I wanted to do was to create a sensationalistic book that focussed on those kind of issues. I respect Prince too much for that, and my basic philosophy as person and journalist precludes doing anything like that. To the extent personal issues are addressed, they are issues that relate to – and are in fact inseparable from – Prince's art.

### What about an issue like Prince's child dying? Do you address that, and how did you avoid becoming sensationalistic? Is it fair to even write about such an issue?

That was a very sensitive issue and one I thought about a lot. I concluded that Prince himself had injected that issue into the public domain in any number of ways – such as writing an album (*Emancipation*) that addressed his relationship with Mayte and his expectations about fatherhood. And then there was the song “Come Back” from *The Truth*, which Prince indicated (during an interview with Spike Lee) was a way of addressing the tragedy. So the tragedy was one that blended with his art.

Also, Liz Jones' book *Purple Reign* raised some questions about the matter that I needed to investigate further. And there were some very troubling reports in a British tabloid called *News Of The World* about the incident. In the end, though, I think I addressed the issue in a sensitive fashion that respects Prince's dignity. More than anything else, the section that addresses this difficult issue tries to debunk the rumours that were stirred up by questionable reporting at the time. I think Prince dealt with a difficult situation as best as he could.

### What about Prince's “sex life”? Is that addressed?

Again, that is topic that is dealt with to the extent it is germane to artistic issues. Certainly, Prince's sexuality has been central to his music, with his message of “free love” animating albums like *Dirty Mind* and *Controversy*. But there is also another relevant aspect to how his relationships with a large number of beautiful women have impacted his art. Many people I interviewed lamented that Prince could have spent more time collaborating with Miles Davis or Rosie Gaines rather than building albums around Carmen Electra and Mayte. I think it's a relevant psychological inquiry – why did Prince feel so compelled to put so much time and energy into turning beautiful women like Carmen, Mayte, Apollonia, Vanity, etc., into artists? Why has he been so reluctant to work with artists who might challenge him more than would these people, who paint themselves primarily as sex objects?

I'm sensing a theme here. You mentioned that Prince was

### reluctant to work with strong musical personalities like Wendy and Lisa. Does that character trait extend to his romances?

Sure. In terms of his romantic relationships, Prince has had difficulty sustaining relationships with women who project strength and independence. His relationship with Madonna fizzled for that reason. Susannah Melvoin had a sophistication and worldliness that intimidated him. Someone like a Carmen Electra – at least when she was a very young woman struggling to make it in Hollywood – wasn't going to question him.

Historically, he has dated women that are much younger than himself. With both Mayte Garcia and Anna Garcia, for example, he became friends with them even before they turned 18 (although I learned nothing indicating that he had sex with them when they were underage). What does an Anna or Mayte at age 16 really have to say to Prince? So clearly he was selecting individuals that he could mould to his own tastes – as opposed to a Susannah or a Madonna, women who were unwilling to be manipulated.

### How do you think the book will be received in the Prince community? Are you concerned about charges from hardcore fans that you are somehow “profiting” from Prince's work?

I think that even hard-core fans who continue to believe that Prince can do no wrong will find the book intriguing. It has a lot of heretofore-unavailable information about him, and I believe the book's arguments are presented fairly and completely.

As far as the argument that the book is a way to make money off of Prince – well, some people will doubtlessly say that, but they don't know much about the process of writing a book. While I'm extremely appreciative of the investment of time and resources that Billboard Books/Watson-Guipill Publications has made in *Possessed*, for me as an individual it's been more of a labour of love than anything else. For anyone who writes a book, it's generally very difficult financially. It was no different for me. In that sense, I'm glad to be done with it so I can go back to having a job that pays a reasonable wage.

### What's your opinion on Prince's current music, *The Rainbow Children*, *One Nite Alone...*, *One Nite Alone... Live!*, and *Xpectation*?

Frankly, it doesn't do a lot for me. I respect his musicianship, of course, but the lite-jazz direction of much of the stuff leaves me cold. Certainly, *The Rainbow Children* seems less confined and outwardly commercial than albums like *Rave* – there is some structural complexity and playfulness that's been missing for a while – but the musical ideas simply aren't that interesting to me. As for *One Nite Alone...* and *Xpectation*, I have no idea how to get these albums short of joining the NPGMC, which I haven't done yet.

I'm still waiting for the next really great Prince song. Honestly, I think the last truly classic piece of music he released was “The Love We Make” from *Emancipation*, which came out in 1996. Nothing on *Rave*, *The Rainbow Children*, and certainly not *Newpower Soul* stands at that level, even though there are some decent songs.

### What are your thoughts on Prince's business strategies of the latter years, establishing the NPG Music Club and strengthening the bond with his hardcore fan base?

I think his fan base is loyal, but ever-shrinking. I was shocked when I listened to *One Nite Alone... Live!* and heard Prince “dissing” the fans at one concert who hadn't joined the NPGMC club and basically making fun of them – during “Anna Stesia,” no less – because they didn't have seats down front like the club members. I think the preaching is turning people off. Nowadays, listening to Prince is sort of like visiting the principal's office when you're a kid in school – when I hear the lecturing in his songs, I feel like a child being told how to behave.

### What are your future plans? Any more biographies?

Writing a book like this was exhausting and time-consuming, as well as exhilarating. If I can find another subject that inspires me on this level, I'll tackle it. I believe that will happen sooner rather than later, but as Prince would say, it hasn't revealed itself yet.

Interview conducted by Lars Einarsson.



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## DAYS OF WILD

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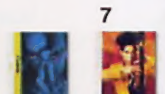


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